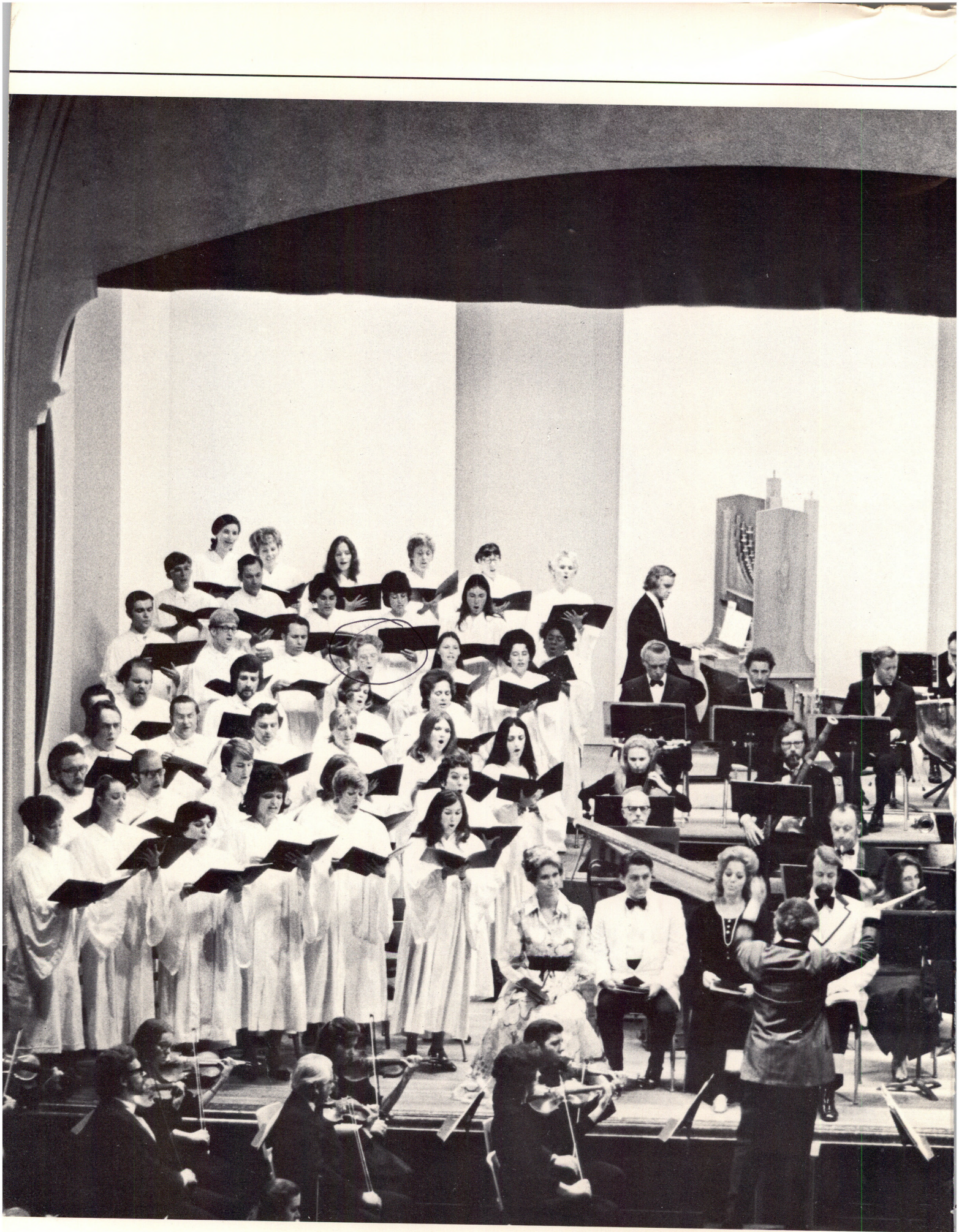
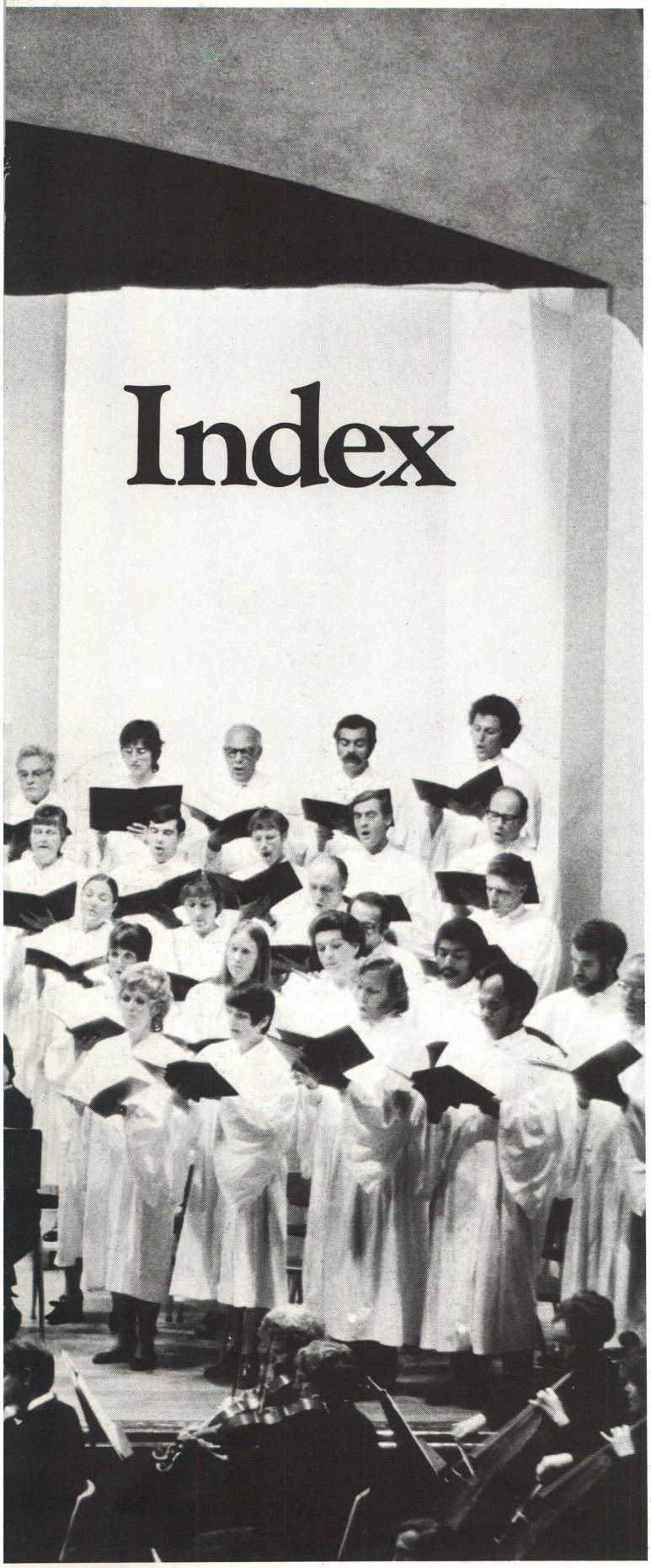
CARMEL BACH FESTIVAL

THIRTY-SIXTH SEASON · JULY 16-29, 1973



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Carmel Bach Festival
founded in 1935 by Dene Denny
and Hazel Watrous

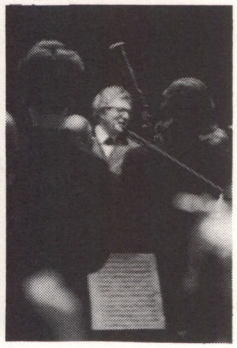
Sandor Salgo
Music Director and Conductor

PLEASE NOTE
No Tapes or Recordings Permitted

NO SMOKING
will be permitted in any part of the auditorium (including foyer), stage, backstage or dressing room area.

By order, City of Carmel-by-the-Sea

LATECOMERS
will not be seated while the performance is in progress.



Sandor Salgo

Music Director & Conductor

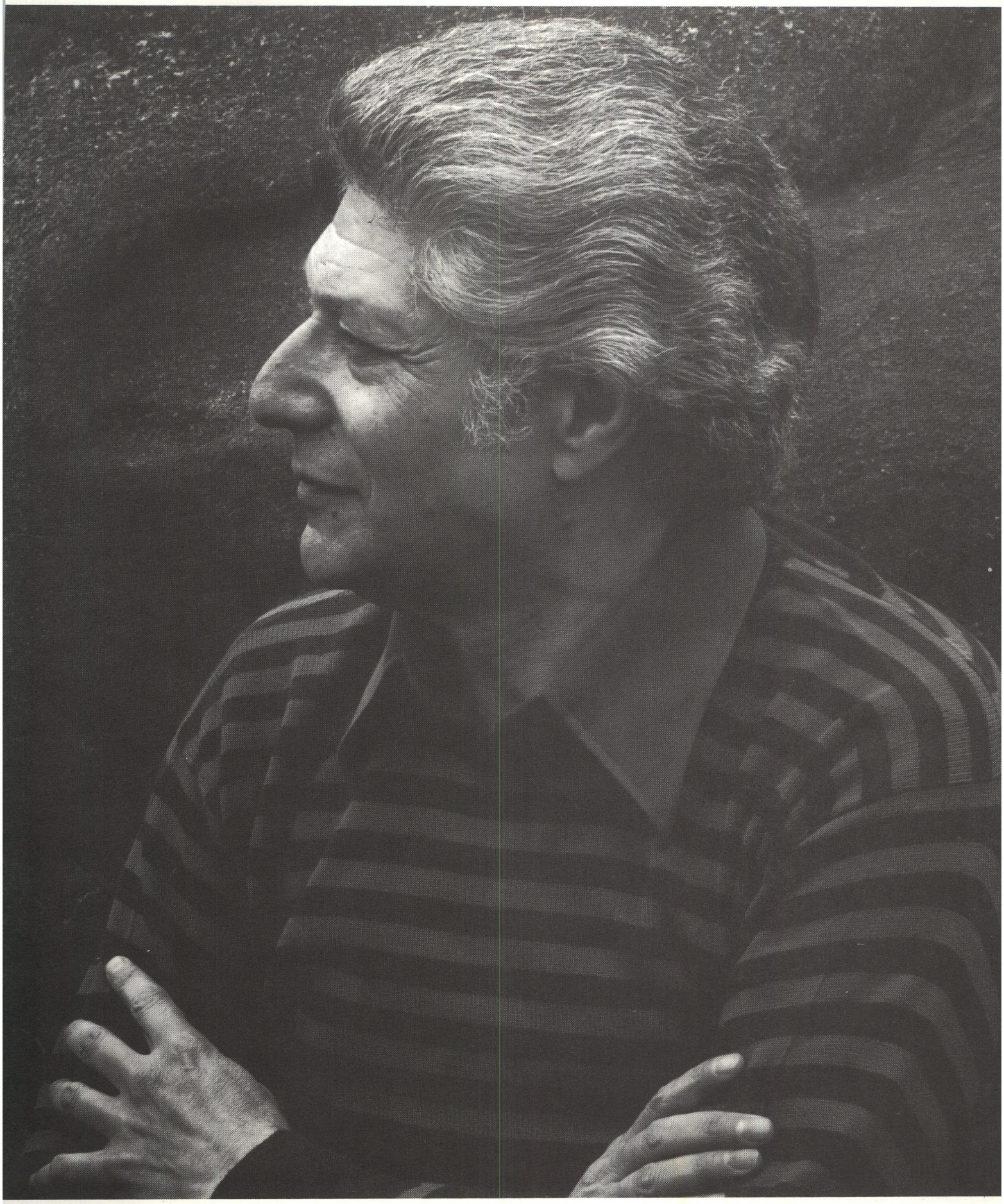
Sandor Salgo, Music Director and Conductor of the Carmel Bach Festival since 1956, is a man of musical action. Equally at home in the baroque, classical, romantic and contemporary musical eras, he is the highly regarded Music Director of the Stanford Opera Theatre and Stanford Symphony Orchestra, the Marin Symphony and the Music at the Vineyards series in Saratoga, California. This spring he has been conducting in Europe and teaching at Stanford in Vienna.

Mr. Salgo has captured audiences and critics alike with his challenging performances. "A thoughtful, buoyant, flexible interpreter, a maestro who never becomes too predictable," stated one San Francisco Bay area critic during the 1972 Festival. "A stunning performance . . . the orchestra under Sandor Salgo has long been one of the finest and most reliable of our musical organizations," stated another critic after the Marin Symphony's opening concert last winter. "A model of articulated brilliance," wrote another after a Mozart performance by the Stanford Symphony.

A native of Hungary, Mr. Salgo began his conducting career as a pupil of Fritz Busch and George Szell. He has served as guest conductor of several European orchestras, the National Symphony of Mexico, the San Francisco Symphony Orchestra, the San Francisco Spring Opera, the Vancouver Festival and the Royal Philharmonic Orchestra of London.

During the past seventeen years Maestro Salgo has been responsible for developing the Carmel Bach Festival to its present level of excellence, attracting some of the finest singers and instrumentalists in the field of baroque music.

Next month Maestro Salgo will conduct at the Music at the Vineyards concerts and a series of Mozart programs at the Inverness Music Festival.



by Joy E. Belden

Ralph Linsley | CONTINUO

Familiar words! They have appeared in every Carmel Bach Festival program since 1936, and they aptly describe Ralph Linsley's part in both Orchestra and Festival. The continuo underlies the counterpoint, holding the various voices together, providing the support on which the whole harmonic structure rests. Bach chose this part for himself, sitting at the harpsichord and reading the figured bass as he conducted. Similarly, Ralph's work in the Festival underlay all other activities. He arranged auditions, scheduled rehearsals, planned the moving and tuning schedule for the keyboard instruments — and played the continuo. He carried in his amazing memory a vast amount of information and detail, and acted as consultant in everything.

Music was the climate of Ralph's childhood. Although neither of his parents was a professional musician, his father played the organ, his mother sang, his older brother played the piano. It was through accompanying his mother that Ralph discovered the fascination of ensemble music. Participation in school orchestras and chamber groups during his growing-up days in New Haven, Connecticut, enlarged his feeling for it. Also, ensemble music suited his personal qualities well: a notable lack of aggressive ego, a taste for many kinds of music, a rare skill in human relationships. Accompanying especially appealed to him; Ralph enjoys polishing other people's stars. Moveover he loved to travel, and the life of an accompanist gave him an opportunity to satisfy this taste.

He graduated from Yale University in 1925 with a membership in Phi Beta Kappa, took his Bachelor of Music degree at Yale in 1927, and garnered several honors.

When within the next few years the Linsley family moved to California, life took on a new dimension for Ralph — involvement in the baroque period. He was invited one evening to join a group that met at the California Institute of Technology to sing Bach with Jacques Lucien Monod, a young French biologist. The weekly sing-sessions grew into the Bach Society of Pasadena, a chorus of fifty voices conducted at first by Michel Penha, later by Richard Lert, always with Ralph Linsley as accompanist.

The music of Bach — ageless, timeless, deathless — reappeared in Carmel in much the same way and about the same time. Both music makers and music listeners were plentiful in Carmel, and many fine artists came there under the management of Dene Denny and Hazel Watrous. Their Gallery on Dolores Street became the center of a delightful cultural life. Among the musicians who performed in the summers of the early thirties were the Neah-Kah-Nie Quartet and its successor, the Penha Piano Quartet, with both of which Ralph was associated.

In the summer of 1932 the Penha Piano Quartet decided to present concerti by Bach, Boccherini, and Mozart, and an orchestra (forerunner of the Monterey Peninsula Orchestra) was assembled to support them. The musicians came from every walk of life. Michel Penha, former first cellist of the San Francisco Symphony, rehearsed the orchestra in a pleasant, low-ceilinged room of the Gallery. When Mr. Penha's concert engagements necessitated his absence, rehearsals were carried on by Carol Weston, San Francisco violinist. The weekly rehearsals were opened to subscribers, and the response was overwhelming.

Dene Denny recognized that unusual resources for the making of fine music were at hand. In 1935 she and Miss Watrous gathered together the various elements — chorus, orchestra, soloists — and presented a four-day season of Bach's works, conducted by Ernst Bacon. The name "Carmel Bach

RALPH LINSLEY *After 34 years as the Festival's general coordinator and harpsichordist, "Mr. Bach Festival" retired following the 1972 season. He will remain the Festival's special consultant, and continues to coordinate various Festival matters in Southern California.*

Festival" was used for the first time, and it was billed as an annual event. Season tickets were $7.50!

Each year the Festival's scope increased. The re-creation of Bach's music drew forth a devotion that permeated the whole venture, from the founders to the members of the chorus. Others responded in kind: Carmel residents opened their homes to provide housing for the artists; the musicians' union permitted the addition of professionals to the amateur orchestra, generous hospitality of many kinds made Carmel a desirable vacation site for performers, and a multitude of talents were poured out upon the young Festival.

At the outbreak of World War II Ralph, like many others, answered a draft call in September, 1942, and was given an assignment as chaplain's assistant, based in North Africa. With his portable organ he visited the Gold Coast, Nigeria, the Anglo-Egyptian Sudan, the Holy Land and Arabia.

When Staff Sergeant Linsley was separated from the Army in 1945, he resumed his concert work, accompanying over the years such artists as Nan Merriman (a nineteen-year association), Tito Schipa, Brian Sullivan, Joseph Schuster, Dorothy Kirsten and too many others to mention. In the intervals of travel he was drawn irresistibly to explore the baroque period. He studied first with Madame Alice Ehlers, then entered the School of Music at the University of Southern California, where he majored in harpsichord. He took his degree as Master of Music in 1954, and in 1967 was given the annual award of Outstanding Music Alumnus.

Meanwhile the Bach Festival also was moving forward after a lapse of three years during the war. Its reputation grew for skilled and devoted performance of the music of Bach and other baroque composers.

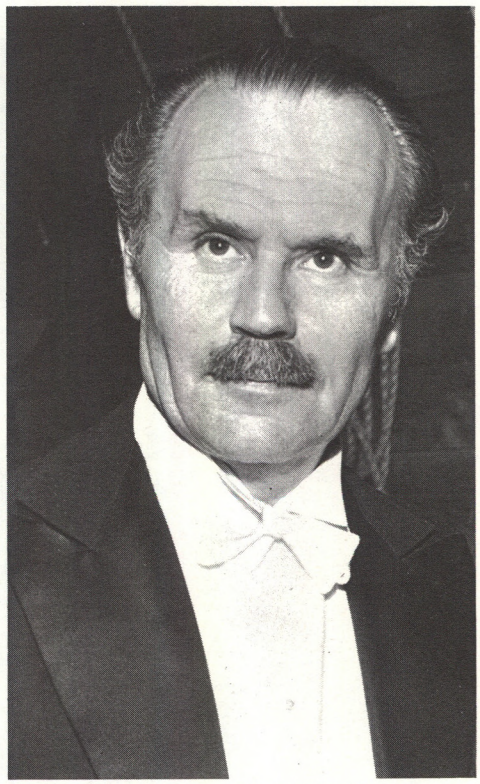
Following the unexpected death of Gastone Usigli in 1956, Sandor Salgo of Stanford University, who had succeeded Usigli as conductor of the San Jose Symphony, graciously stepped in to finish the Festival season, the beginning of an enduring relationship.

Now Ralph Linsley begins something new. Music and travel, which have been his lifelong work — beloved work, but work — become his enjoyment. He is leaving most of his responsibilities in the Festival, but he remains devoted, interested, accessible. Festival time this year finds him traveling in the East, but another year we hope to find that he has exchanged a seat at the harpsichord for a seat in the house.

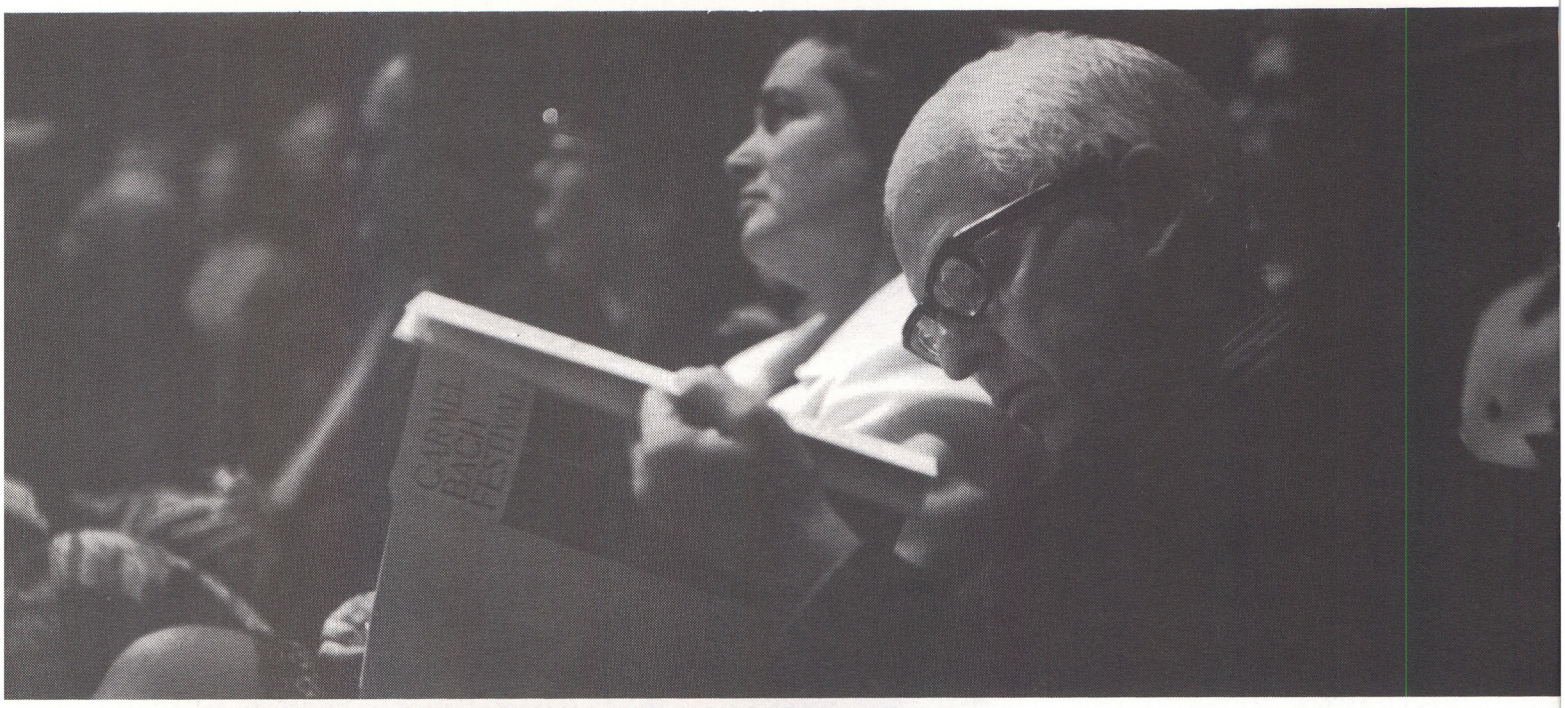
Founders of the Carmel Bach Festival, Dene Denny, left, and Hazel Watrous.

Michel Penha, first director, in 1932, of what was to become the Carmel Bach Festival.

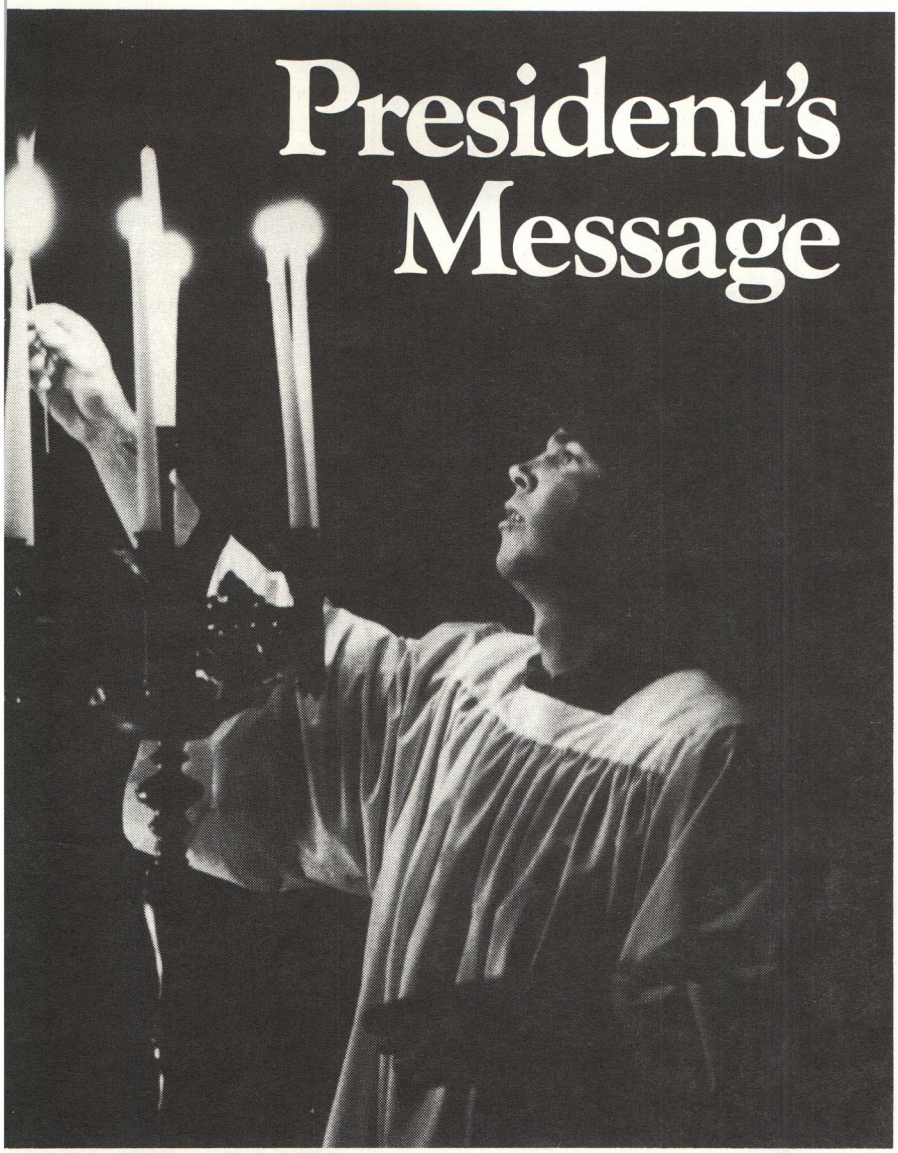
Ernst Bacon, conductor of the first Carmel Bach Festival in 1935.



Gastone Usigli, conductor of the Festival from 1938 until his death in 1956.

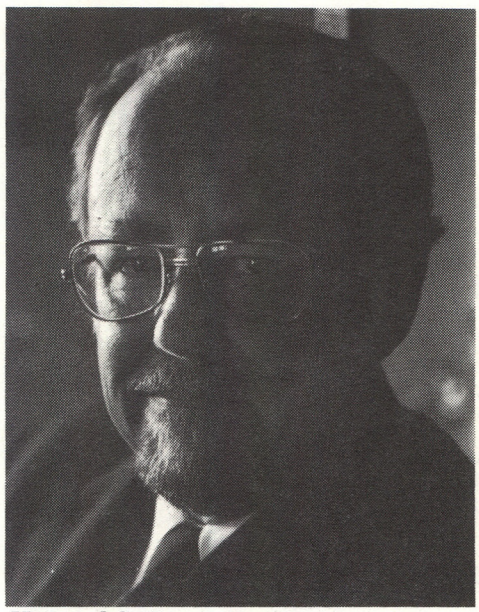


President's Message



Thirty-six seasons after the founding of our beloved Bach Festival, another forward step has been taken. Your enthusiastic response these past few years has led to early concert sellouts and hundreds of people disappointed. There simply were not enough seats for all who wished to attend the Festival. Hence, our full two-week season this year.

Sunset Theatre is relatively small; even with all seats sold, our expenses exceed our income. An expanded season has increased our income, but has



Howard S. Bucquet

also increased our expenses. In the past, the generous support you have given us to meet our deficits has enabled us to continue the Festival year after year. Someday, perhaps, we shall be self-sustaining, but not in the immediate future.

Meanwhile, if you enjoy Maestro Salgo's programs, and we know you do, we hope your generosity will continue, and we thank you for it.

Most of you know that ours is a true "Festival," that all soloists, musicians and members of the Chorale work together on an equal basis, and with Maestro Salgo live a total immersion in baroque music. This experience they share with us and with you.

The Board of Directors and all our volunteers join in welcoming you to this new two-week, 36th annual Carmel Bach Festival.

Howard S. Bucquet
President, Carmel Bach Festival

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Program Notes

WILLIAM P. MAHRT
Program Notes

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Ronald Hudson
Assistant Concertmaster
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Ruggiero Pelosi
Marilyn Robinson Sevilla
Julianne Schreiner
Polly Sweeney
Virginia Tilton

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Tom Baron
David Cann
Donna Lee Salarpi
Gladys Secunda

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Richard D. Colburn
Nancy Hudson
Bernard McWilliams
Fidel Sevilla
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Robert Adcock
Shirley Douty
Judy Perett

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Nancy Griffin

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Wendy Buffum Ahsef
Martha Blaine
Alexandra Hawley

OBOE
Raymond Dusté, Principal
Jean Stevens
Donald Leake
Eleanor Biondi Dusté

BASSOON
Morgan Griffin, Principal
Susan Willoughby

HORN
Max Mazenko
Thomas Reicher

TRUMPET
Edward Haug, Principal
Ralph La Canna
Charles Bubb, Jr.

TROMBONE
Jack Bayes, Principal
William John Erlendson

TIMPANI
Karen Ervin

HARPSICHORD
Malcolm Hamilton
Bess Karp

ORGAN
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Sharon Carden
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Ruth Click
Elsie C. Cobb
Joan Elstob
Dottie Gorman
Deryl Hess
Gail MacGowan
Barbara Major
Carolyn Cabral Mazenko
Shannon Osborne
Marilyn Mohr Spafford
Colleen Stohlton
Arleene J. Torri
Alyce Vestal
Brigitta Wray

TENOR
Robert D. Boynton
James Hull
Russell Little
J. Richard Verduin

ALTO
Dorothy M. Buffo
Glenna DeWeese
Rachel Frederickson
Katherine Gallagher
Anna Pundt
Helen Rumrill
Nancy Tostevin
Marilyn Wilcox

BASS
Robert L. Armstead
Ray Coffey
Mark DeWeese
Don A. Dugdale
Bruce Grimes
Alexander Holodiloff
G. E. Jacobsen
Les Rhinehart
George Sackman
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CONDUCTOR

SANDOR
SALGO

PRISCILLA SALGO

Director, Festival Chorale

Priscilla Salgo is far more than the gracious wife of the Bach Festival's music director, Sandor Salgo. This will mark her fifteenth year as director of the Festival Chorale, a group of professional singers from the Los Angeles and San Francisco Bay areas. Rehearsals for the 30-member group usually begin in the spring, following special auditions. This past winter and spring Mrs. Salgo was with her husband while he was teaching at Stanford in Vienna but returned in late May for intensive Chorale rehearsing both in Los Angeles and in Palo Alto, where she, her husband and 19-year-old daughter make their home on the Stanford University campus.

In addition to directing the Festival Chorale, Priscilla Salgo also directed the Choral Workshop sponsored jointly by the Carmel Bach Festival and the Lyceum of the Monterey Peninsula. During the last two weeks of June three members of the Festival Chorale, under Mrs. Salgo's supervision, worked as clinicians in instructing 25 young people between the ages of 15 and 20. Her leadership inspired the students to make remarkable progress, as shown in the ensemble demonstration held at the conclusion of workshops.

Mrs. Salgo received bachelor's and master's degrees in music from Westminster Choir College in Princeton, New Jersey, where she was on the faculty for five years. She studied choral conducting with John Finley Williamson and George Krueger, orchestra conducting with Sandor Salgo and Wolfgang Stresemann, and baroque music with Gustave Reese, Putnam Aldrich and George Houle. During the year she is choir conductor at Sunnyvale Presbyterian Church.

KENNETH AHRENS

Festival Coordinator, Assistant Choral Director, Organist and Librarian

For the past ten years organist Kenneth Ahrens has served as choral assistant to Sandor Salgo, Music Director and Conductor of the Bach Festival; he is also the Festival's music librarian. This year he inherited many of the duties previously undertaken by Ralph Linsley and has become the Festival's local coordinator.

Mr. Ahrens received his Bachelor of Music degree from Valparaiso University, after studying under Heinrich Fleischer, and his Master of Music in organ from Indiana University where he also taught.

At Stanford University he continued advanced studies and served as assistant organist. A Monterey resident, he heads the music department of Santa Catalina School and is organist and choir director of Bethlehem Lutheran Church in Monterey.

ROSEMARY WALLER

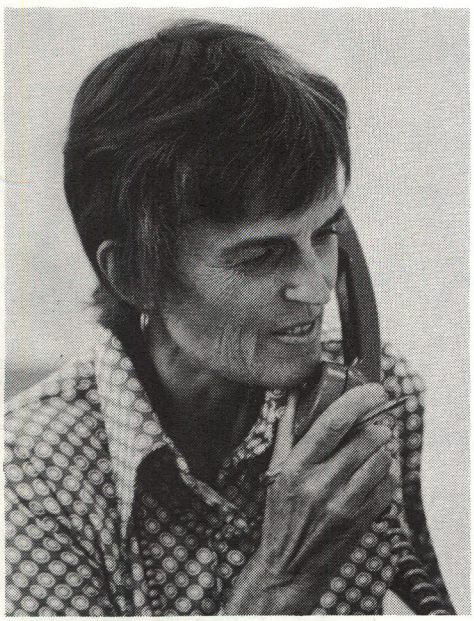
Concertmaster

Rosemary Waller returns this year for her tenth season as concertmaster of the Carmel Bach Festival. For the past four years she has been principal second violin of the Cincinnati Symphony. A six-time winner of the Coleman Chamber Music Contest, Miss Waller holds a Bachelor of Arts and Master of Arts in music from the University of Southern California. She received a Fulbright Scholarship at the Paris Conservatory of Music from 1954 to 1956. After returning to the United States she joined the National Symphony Orchestra in Washington, D.C., and in 1960 she was invited to become a member of the Cincinnati Symphony. She first played in the Carmel Bach Festival in 1950.

VALENTINE MILLER
Festival Secretary

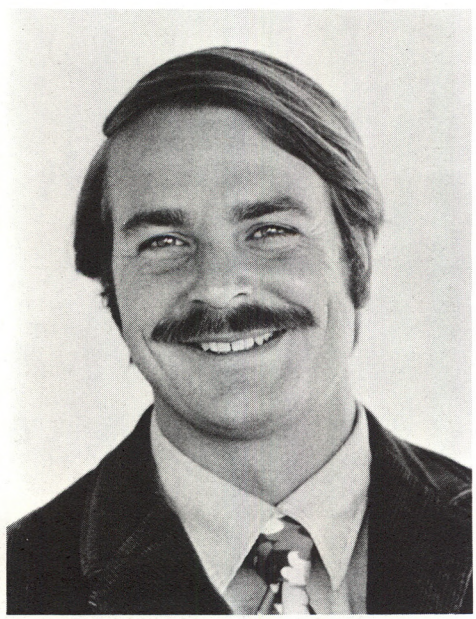
Although only a second-year member of the Carmel Bach Festival staff, Ms. Miller is nevertheless a Carmel old-timer, having first lived here as a child. Her mother, the late Susan Creighton Porter of Carmel and Big Sur, was a close friend of the Festival's founders, Dene Denny and Hazel Watrous. As a teenager, Ms. Miller attended open rehearsals of the Monterey Peninsula Orchestra and ushered at the first Bach Festival in 1935.

Returning to this area to make her home in Carmel Highlands in 1957, Ms. Miller later worked for The Carmel Pine Cone and from 1963 until 1972 was a staff writer for the Monterey Peninsula Herald.



MICHAEL BECKER
Stage Manager

Serving as the Festival's stage manager for the fourth consecutive year, Michael Becker worked on the Festival stage crew since 1962 before assuming his present position. A resident of Carmel, he graduated this year from California State University, San Francisco, with a bachelor's degree in history and completed work on a secondary teaching credential. His knowledge of music, together with his practical experience and an efficient stage crew, make him particularly well suited to his position on the Festival staff.



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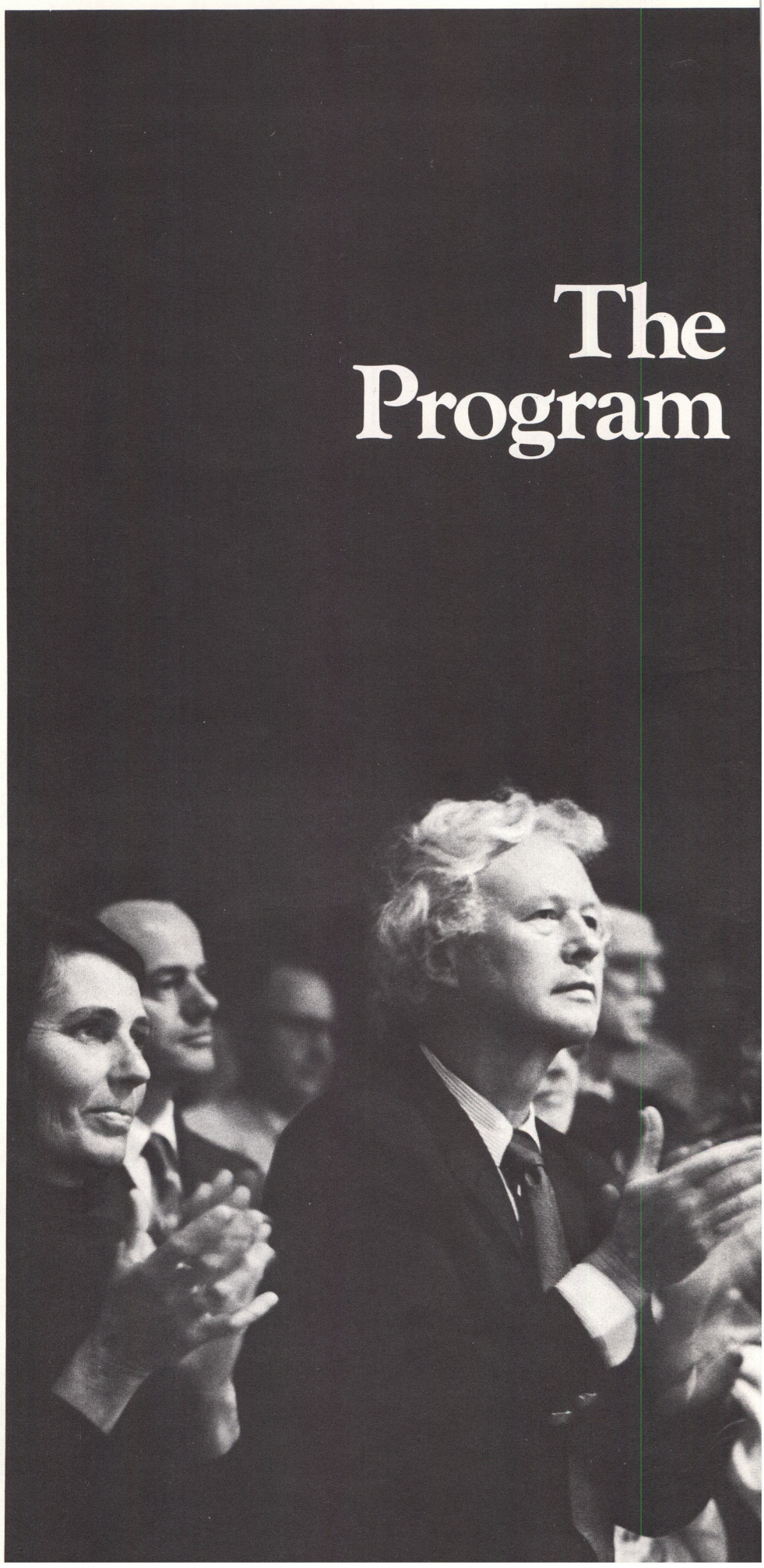
The Program



Program Notes

EDWARD COLBY, Lecturer in music and head librarian, music library, Stanford University

DR. RAYMOND KENDALL, head of music division, School of Performing and Visual Arts, U.S. International University, San Diego

DR. WILLIAM P. MAHRT, music professor and director of performance practice of early music, Stanford University

Monday, July 16

8:30 p.m. Concert/Sunset Theatre

WORKS OF JOHANN SEBASTIAN BACH

(1685-1750)

I. Suite No. 3, BWV 1068, in D major

Ouverture
Air
Gavotte I
Gavotte II
Bourrée
Gigue

FESTIVAL ORCHESTRA

II. Motet, "Singet dem Herrn ein neues Lied," BWV 225

Singet dem Herrn ein neues Lied (Sing ye to the Lord a new song)
Die Gemeine der Heiligen sollen ihn loben (The assembly of saints blessed sing forth His praises)
Israel, freue sich des, der ihn gemacht hat (Israel, rejoice and sing to God that made him)
Die Kinder Zion sei'n frölich über ihrem Könige, (The sons of God be joyful, extolling their gracious King)
Sie sollen loben seinen Namen im Reichen (Yea, let them praise His glorious name)
Mit Pauken und mit Harfen sollen sie ihm spielen (In their dancing, with timbrel and with harp, O Zion loud exalt Him)

Chorale:
Wie such ein Vat'r erbarmet (God, like a kindly father,)
Üb'r seine junge Kinderlein (Hath pity on His children dear.)
So tut der Herr uns allen (His loving arms will gather)
So wir ihn kindlich fürchten rein. (All who are His with childlike fear.)
Er kennt das arm Gemächte (He knows how frail our powers,)
Gott weiss, wir sind nur Staub, (Who but from dust are made;)
Gleich wie das Gras vom Rechen, (We flourish like the flowers,)
Ein Blum und fallend Laub! (But lo! we droop and fade)
Der Wind nur drüber wehet, (When winds, so mild and broken,)
So ist es nicht mehr da. (Come gently, shorten breath.)
Also der Mensch vergehet, (We then decline betoken)
Sein End das ist ihm nah. (And yield our life to death.)

Lobet den Herrn in seinen Taten (Praise ye the Lord for acts so mighty)
Lobet ihn in seiner grossen Herrlichkeit (Praise ye, laud Him in His firmament of power)
Alles, was Odem hat, lobe den Herrn. Halleluja! (All life and breath, praise ye the Lord, Alleluia!)

FESTIVAL CHORALE

III. Brandenburg Concerto No. 5, BWV 1050, in D major

Allegro
Affettuoso
Allegro

LOUISE DI TULLIO, *Flute*
CHRISTIANE EDINGER, *Violin*
MALCOLM HAMILTON, *Harpsichord*
FESTIVAL ORCHESTRA

INTERMISSION

IV. Cantata, "Wie schön leuchtet der Morgenstern" BWV 1

Chorus: Wie schön leuchtet der Morgenstern (How brightly shines the morning star)
Recitative (Tenor): Du wahrer Gottes und Marien Sohn (Thou true Son of God and Mary)
Aria (Soprano): Erfuellet, ihr himmlischen göttlichen Flammen (Fill this breast, ye divine flames)
Recitative (Bass): Ein ird'scher Glanz, ein leiblich Licht (An earthly gleam, a corporeal light)
Aria (Tenor): Unser Mund und Ton der Saiten (Our lips and sound of strings)
Chorale: Wie bin ich doch so herzlich froh (How does my heart with gladness glow)

MARY-ESTHER NICÔLA, *Soprano*
CHARLES BRESSLER, *Tenor*
MARVIN HAYES, *Bass*
ROSEMARY WALLER, RONALD HUDSON, *Violin*
MAX MAZENKO, THOMAS REICHER, *Horn*
FESTIVAL CHORUS, CHORALE AND ORCHESTRA

I. The instrumental suite of dances cultivated by German town pipers, among whom were Bach's father, uncle and grandfather, reached a state of perfection in the four orchestral suites of Johann Sebastian. Like the suites for clavier, they generally consist of a succession of dances, but unlike their keyboard counterparts, they open with a French overture. The French overture is, of course, derived from the operas and ballets of Lully. From the lead position of the overture, the suites themselves were known as "overtures" in Bach's time.

The Overture consists of a slow section in dotted "processional" rhythm, a lively fugal section and a brief return to the slow passage. The Air which follows sets forth one of the best known and best loved melodies in the literature of European music. The three dances are sturdy and straightforward in nature.

—E. C.

II. The practice of singing two motets each Sunday at each of the Leipzig churches of which Bach was organist and musical director would lead one to suspect the existence of a large body of works in this category by Johann Sebastian. The six surviving motets of Bach were, however, in the opinion of Albert Schweitzer, composed for special occasions. Bach undoubtedly relied on the traditional Latin motets available in the two churches for the required Sunday performances.

"Singet dem Herrn" is scored for double chorus. Schweitzer points out that in Bach's time the pure vocal style had been lost by German composers, and that it was expected that instruments would be used in support of the voices. This practice is observed in this evening's performance, for which instrumental parts have been supplied by Professor Leland Smith of Stanford University. It was a performance of "Singet dem Herrn" that did much to awaken Mozart's interest in Bach in the course of a visit to Leipzig.

—E. C.

III. In this concerto grosso the solo group consists of flute, violin and cembalo concertato. Here we have no simple keyboard continuo part, though to a certain extent the harpsichord fulfills this role as well; rather, the keyboard part is soloistic, making great demands upon the skill and expressive capabilities of the performer. Indeed, in the words of Abraham Veinus, "The concertino unit (of this concerto) boasts of a solo cembalo for the first time in its history; an intimation of the fact that the entire early development of the clavier concerto is intimately bound up wih Bach."

—E. C.

IV. Like the well-known "Wachet Auf" (BWV 140), "Wie schön leuchtet der Morgenstern" is a chorale cantata, employing the "name" chorale tune and words as a cantus firmus in the contrapuntal opening chorus and a hymn-like four-part setting with other words as the closing movement. Throughout, the text develops the symbolic representation of Jesus as the "morning star," praising Him and invoking His presence. The final chorale opens with an affirmation of fulfillment.

This cantata is replete with affective motives, such as the motive of joy, and pictoral suggestions: in the opening movement the listener may sense the processional tread of the rhythm (the Three Kings), the scintillation of the star and the royal dignity evoked by the dangerously high baroque horns.

—E. C.

Tuesday, July 17

11 a.m. Recital/Parish Hall, All Saints' Episcopal Church

LYNN COLE-ADCOCK, *Soprano*
DOUGLAS LAWRENCE, *Baritone*
DARLENE LAWRENCE, *Piano*

Spanish Songs of the 16th Century for Soprano

Durandarte	**Luis Milan**
Como queréis, madre?	**Juan Vasquez**
De antiquera salio el moro	**Miguel de Fuenllana**
De los alamos vengo	**Vasquez**
Con qué la lavaré?	**Vasquez**
En la fuente del rosel	**Vasquez**
Si la noche hace escura	**Diego Pisador**
De dónde venis, amore?	**Enriquez de Valderrâbano**
Ardé, corazón, ardé	**Luis de Narvaez**

Early Italian Songs for Baritone
(Accompaniments composed by Arne Dorumsgaard)

Or ch'io non sequo più	**Raffaello Rontani (d. 1622)**
Accorta lusinghiera	**Vincenzio Calestani**
Ferma, Dorinda mia	**Calestani**
Quanto e folle quell' amante	**Bernardo Pasquini (1637-1710)**
Cara mia cetr' andiamo	**Sigismondo d'India (b.c. 1582)**
Bella bocca	**Pasquini**

Arias for Soprano — **George Frideric Handel (1685-1759)**

Let the bright seraphim (Samson)
With plaintive note (Samson)
V' adoro, papille (Giulio Cesare)
Recitative: E pur cosi in un giorno; Aria: Piangero la sorte mia (Giulio Cesare)

Five Songs for Baritone — **Henry Purcell (1659-1695)**

Arise, ye subterranean winds
(Realization by Kagin)
Music for a while
(Realization by Edmunds)
Adam's sleep
(Realization by Edmunds)
Hush, be silent
(Realization by Edmunds)
An evening hymn
(Realization by Grace)

Steinway piano loaned through the courtesy of Santa Catalina School

Tuesday, July 17

3 p.m. Organ Recital/Bethlehem Lutheran Church, Monterey

WORKS OF JOHANN SEBASTIAN BACH (1685-1750)

KAREN MCKINNEY, *Organ*

Concerto in A minor, BWV 529

Trio Sonata in C major, BWV 529
Allegro
Largo
Allegro

Leipzig Chorale Preludes
Von Gott will ich nicht lassen, BWV 658
(From God I will not turn)
O Lamm Gottes unschuldig, BWV 656
(O Stainless Lamb of God)
Nun komme' der Heiden Heiland, BWV 659
(Come now, Savior of the Heathen)
Nun komm' der Heiden Heiland, BWV 660
Nun komm' der Heiden Heiland, BWV 661
Vor deinen Thron tret' ich, BWV 668
(Before Thy throne I now appear)

Passacaglia and Fugue in C minor, BWV 582

Tuesday, July 17

8:30 p.m. Concert/Sunset Theatre

I. Brandenburg Concerto No. 3 BWV 1048, in G major — **J. S. Bach (1685-1750)**

[Allegro moderato]
Adagio
Allegro

FESTIVAL ORCHESTRA

II. Cantata, "Jesu, der du meine Seele" BWV 78 — **J. S. Bach**

Chorus: Jesu, der du meine Seele (Jesus, thou my wearied spirit)
Duet (Soprano, Alto): Wir eilen mit schwachen, doch emsigen Schritten (We hasten with feeble but diligent footsteps)
Recitative (Tenor): Ach! ich bin ein Wind der Sünden (Ah! I am a child of evil)

Aria (Tenor): Dein Blut, so meine Schuld durchstreicht
(Thy blood, that blotteth out my guilt)
Recitative (Bass): Die Wunden, Nägel, Kron' und Grab
(The wounds, nails, crown and grave)
Aria (Bass): Nun, du wirst mein Gewissen stillen
(Now wilt thou quiet my conscience)
Chorale: Herr! ich glaube, hilf mir Schwachen
(Lord! I believe, help me, weak one)

MARIE GIBSON, *Soprano*
SOFIA STEFFAN, *Alto*
CHARLES BRESSLER, *Tenor*
MARVIN HAYES, *Bass*
LOUISE DI TULLIO, *Flute*
RAYMOND DUSTE, *Oboe*
FESTIVAL CHORUS, CHORALE AND ORCHESTRA

INTERMISSION

III. Concerto for violin, "La Stravaganza" Op. 4, No. 8 (F. I. No. 18), in D minor — **Antonio Vivaldi (c. 1669-1741)**
Allegro. Adagio. Presto.
Adagio
Allegro

ROSEMARY WALLER, *Violin*
FESTIVAL ORCHESTRA

IV. Aria, "Look down, harmonious Saint" (from "Ode for St. Cecilia's Day") — **G. F. Handel (1685-1759)**

CHARLES BRESSLER, *Tenor*
Members of the FESTIVAL ORCHESTRA

V. Sinfonia, "La Casa del Diavolo," in D minor — **Luigi Boccherini (1743-1805)**
Andante sostenuto. Allegro assai
Andantino con moto
Andante sostenuto. Allegro assai con moto

FESTIVAL ORCHESTRA

I. The third Brandenburg Concerto is scored for violins, violas and cellos in threes, with basso continuo. Although Bach does not distinguish between soli and tutti in the listing of the instruments, there are definite "concertino" and "ripieno" passages in the music, and in the present performance the "concertino" passages are assigned to solo strings to assist in clarifying the intent of the composer. There is no slow movement; the opening Allegro moderato is sparated from the final Allegro by a Phrygian cadence consisting of two chords. The canonic entries which set the finale in motion continue as a restless chain of sixteenth notes which are always present in at least one of the parts.

—E. C.

II. The sacred cantata, "Jesu, der du meine Seele," exhibits an astonishing richness of expressive musical means placed at the service of a central idea, that of sin and its cure. In the opening chorale-fantasia the sinfonia, which also provides material for the instrumental interludes, is in the style of chaconne in sarabande rhythm. When the chromatically descending chaconne theme appears in the bass it is surmounted by a heavy chordal structure which may be accepted as symbolizing the weight of sin. A scalewise figure in eighth notes takes an important part, relieving the burden and becoming more animated as the voices enter. While the three lower voices elaborate contrapuntally upon the chromatic theme and the eighth-note motive, the sopranos sing the chorale tune, reinforced by horn and flute. The admixture of the recurring chordal structure and the highly imaginative polyphony results in a movement of impressive textural and formal intensity.

A tonal edifice such as the first movement must be followed by straightforward and relatively uncomplicated rhythms; Bach has provided in the soprano-alto duet a musical counterpart of the tripping of diligent footsteps. There follows a pair of recitative-aria groups, the first for tenor and the second for bass. It would be difficult to imagine a more effective representation of the soul caught in the toils of evil than that woven by the unrelenting chromaticism of the tenor recitative. In the liveliness of the following aria, with its obbligato flute, there is courage for the battle. Bach has written for the bass a striking example of "accompanied" recitative, in the later measures of which the voice line pre-figures the floridity of the aria to follow. In this aria—the oboe is the solo instrument—there is a short string motive remotely reminiscent of the weighty figure of the opening fantasia. The closing chorale expresses the soul's confidence in "sweet eternity" after the strife.

—E. C.

III. Antonio Vivaldi was not only one of the astounding virtuosos of his time; his reputation as a composer of operas and of string instrumental music earned him a multitude of disciples — and imitators — all over southern Europe. He reconciled music and religion by putting his talents at the disposal of the Conservatorio of the Pietà, which cared for orphans and foundlings in his home city of Venice.

Vivaldi was 35 when the twelve concertos which make up "La Stravaganza" (Opus 4) were published in Amsterdam (1712-13). The eighth, in D minor, shows all the characteristics of his style. A short opening Allegro in 12/8 measure is soon halted with an unexpected single measure, Adagio, then goes on to an even faster Presto to conclude the movement. As a matter of fact, the conclusion of the Presto is a sustained chord which also begins the second movement. Under this chord Vivaldi writes for the cembalo or harpsichord, "arpeggio con il cembalo," indicating that the harpsichordist should break up and spread out the chord rather than play it all together.

The Adagio has an extraordinary chromaticism. Listening to the lowest or base line, one hears g#, a, a#, b, b#, c# and d, with parallel close harmonies in the upper instruments. The final movement, Allegro, finds the solo violin doing all sorts of unusual phrasings and trills, as though it were challenging the accompanying violins to keep up the pace.

—R. K.

IV. London was in turmoil in the early autumn of 1739. War with Spain had just been declared, and audiences were thin for conventional theatrical or musical fare. Handel leased the Theatre Royal in Lincoln's Inn Fields in late October or early November, gathered an English company, and opened on November 22 with "Alexander's Feast" along with his own setting, written in nine days, of John Dryden's "Ode for St. Cecilia's Day."

Without plot, and with no attempt at epic story telling, the "Ode" eulogizes both the patron saint of music and music itself, with specific praise for individual musical instruments: "The trumpet's loud clangour," "The soft, complaining flute," "Sharp violins proclaim their jealous pangs," "The sacred organ's praise."

The tenor aria, "Look down, harmonious Saint," is sometimes excluded from performance of the "Ode," probably because its text lauds all aspects of music, ". . . that all-persuading art, which soothes our griefs, inspires our joys, soft love creates, stern rage destroys, and moulds at will each stubborn heart."

A brief opening Largo gives way to a quiet Allegro, with unison violins in obbligato. When the text speaks of trembling strings, both voice and strings actually tremble. A middle section (Andante) sets the words, "It charms the soul, delights the ear," to a pastoral melody, before returning to the opening Allegro.

—R. K.

V. Luigi Boccherini (1743-1805) was one of the leading composers of chamber music during the latter part of the 18th century, continuing the Italian tradition begun by Vivaldi. Both a composer and a virtuoso cellist, Boccherini left Italy in his mid-twenties, was received enthusiastically in Paris and eventually lured to a minor post in Spain as official court musician. His output was enormous, including 125 string quartets, 51 trios, 14 concertos, including eight for cello, and about 30 larger works, among them the six Sinfonias of Opus 12, printed in Paris in 1771.

Boccherini's chamber orchestra for "La casa del diavolo" added two oboes and two horns to the conventional strings, much in the manner favored by Mozart. The Sinfonia is in three movements, with both the first and third preceded by an identical short, dramatic introduction which sets the mood of emotional tension for what is to follow. The first movement continues with a brisk Allegro borrowed from Boccherini's earlier sonata for piano and violin (Op. 5, No. 4). The middle movement is short, for strings alone; its players are directed to play "staccato" and "alla punta" (detached, and with the tip of the bow), creating a unique effect.

After the repeated introduction, the final movement continues with an Allegro con moto which gives the Sinfonia its programmatic title: "La casa del diavolo," or "The Devil's House." Boccherini designated this section as a chaconne representing hell, written in imitation of Gluck. Each instrumental part is captioned "pianissimo, sotto voce, misterioso," hence very softly, with subdued sound, in a mysterious manner. The effect is an eerie one, suggesting rather than describing "The Devil's House."

—R. K.

Wednesday, July 18

11 a.m. Recital/Parish Hall, All Saints' Episcopal Church

WORKS OF JOHANN SEBASTIAN BACH (1685-1750)

CHRISTIANE EDINGER, *Violin;* MALCOLM HAMILTON, *Harpsichord*

Sonata No. 5, BWV 1018, in F minor for Violin and Harpsichord
Largo
Allegro
Adagio
Vivace

Sonata No. 1, BWV 1001, in G minor for Solo Violin
Adagio
Fuga
Siciliano
Presto

Sonata No. 3, BWV 1016, in E major for Violin and Harpsichord
Adagio
Allegro
Adagio ma non tanto
Allegro

Wednesday, July 18

3 p.m. Lecture/Parish Hall, All Saints' Episcopal Church

MUSIC OF THE FRENCH BAROQUE

DR. WILLIAM P. MAHRT
Professor of Music, Stanford University

Wednesday, July 18

10 p.m. Founders' Memorial Concert/Carmel Mission Basilica

MUSIC OF THE FRENCH BAROQUE

I. Hélas! Seigneur — **Claude Le Jeune (1528-1600)**
(Psalm 69)
"Laboravi Clamans" — **Jean-Philippe Rameau (1683-1764)**
FESTIVAL CHORALE

II. "Apothéose de Lulli" — **Francois Couperin (1668-1733)**
Lulli aux Champs-Elysés, concertant avec les Ombres lyriques (Gravement)
Vol de Mercure aux Champs-Elysés, pour avertir qu'Apollon y va descendre (Très vite)
Descente d'Apollon, qui vient offrir son violon à Lulli, et sa place au Parnasse (Noblement)
Rumeur souteraine, causée par les Auters contemporains de Lulli (Vite)
Enlévement de Lulli au Parnasse (Tres légérement légérement)
Acceuil entre doux et agard, fait à Lulli par Corelli et par les Muses italiénes (Largo)
Remerciment de Lulli à Apollon (Gracieusement)
Apollon persuade Lulli et Corelli que la réunion des Goûts François et Italien doit faire la perfection de la Musique. Essai en forme d'Ouverture (Elégamment, sans lenteur. Doux, et modérément. Legerement. Doux, et modérément)
Air Léger (pour deux violons)
La Paix du Parnasse
Sonade en trio:
Gravement
Vivement
ROSEMARY WALLER, RONALD HUDSON, *Violin*
LOUISE DI TULLIO, *Flute*
MALCOLM HAMILTON, *Harpsichord*
Continuo: SALLY KELL, *Viola da gamba;*
SUSAN WILLOUGHBY, MORGAN GRIFFIN, *Bassoon*
Members of the FESTIVAL ORCHESTRA

III. "Miserere" — **Jean-Baptiste Lully (1632-1687)**
MARY-ESTHER NICŌLA, LYNN COLE-ADCOCK, *Soprano*
GLENNA DEWEESE, LOIS VARGA, *Alto*
GARY FISHER, *Tenor;* MARVIN HAYES, *Bass*
KENNETH AHRENS, *Organ*
Members of the FESTIVAL CHORALE AND ORCHESTRA

Thursday, July 19

11 a.m. Recital/Parish Hall, All Saints' Episcopal Church

PATRICIA MICHAELIAN, *Piano*

Variations, H. XVII, No. 6, in F minor — **Joseph Haydn (1732-1809)**

English Suite, BWV 807, in A minor — **J. S. Bach (1685-1750)**

Prelude
Allemande
Courante
Sarabande
Bourrée I
Bourrée II
Gigue

Sonata, K. 311, in D major — **W. A. Mozart (1756-1791)**

Allegro con spirito
Andante con espressione
Rondeau. Allegro

Steinway piano loaned through the courtesy of Santa Catalina School

Thursday, July 19

3 p.m. Symposium/Parish Hall, All Saints' Episcopal Church

GEORGE FRIDERIC HANDEL'S "JEPHTHA"

Moderator: DR. RAYMOND KENDALL,
Head of Music Division,
School of Performing and Visual Arts,
U.S. International University, San Diego
DR. SAMSON B. KNOLL, *Dean of Faculty,*
Monterey Institute of Foreign Stcdies
DR. ROBERT COMMANDAY, *Music Editor,*
San Francisco Chronicle

Thursday, July 19

8:30 p.m. Concert/Sunset Theatre

"JEPHTHA," AN ORATORIO

George Frideric Handel (1685-1759)

CAST

Jephtha, Judge of Israel and leader of the army — CHARLES BRESSLER
Zebul, Jephtha's half brother, a warrior — MICHAEL GALLUP
Hamor, a warrior, betrothed to Iphis — GREGORY WAIT
Storge, wife of Jephtha — SOPHIA STEFFAN
Iphis, Jephtha's daughter, betrothed to Hamor — JOAN ZAJAC
An Angel — MARY-ESTHER NICÓLA

FESTIVAL CHORUS, CHORALE AND ORCHESTRA
Cadenzas by MALCOLM HAMILTON

ACT I
OVERTURE and MINUET

THE ISRAELITES REPENT AND CALL UPON JEPHTHA TO LEAD THEM
Recitative (Zebul) — It must be so, or these vile Ammonites
Air (Zebul) — Pour forth no more unheeded prayers
Chorus — No more to Ammon's god and King

JEPHTHA ACCEPTS THE CHARGE
Recitative (Zebul, Jephtha) — But Jephtha comes

JEPHTHA TAKES LEAVE OF STORGE
Recitative (Storge) — 'Twill be a painful separation
Air (Storge) — In gentle murmurs I will mourn

JEPHTHA ALONE
Recitative (Jephtha) — What mean these doubtful fancies
Chorus — O God, behold our sore distress

STORGE'S FOREBODINGS
Recitative (Storge) — Some dire event
Air (Storge) — Scenes of horror, scenes of woe

IPHIS REASSURES HER MOTHER
Recitative (Iphis) — Say, my dear mother
Air (Iphis) — The smiling dawn of happy days

THE ISRAELITES GO INTO BATTLE
Recitative (Zebul, Jephtha) — Such, Jephtha, was the haughty king's reply
Chorus — When his loud voice in thunder spoke

INTERMISSION *(10 minutes)*

ACT II

TIDINGS OF VICTORY
Recitative (Hamor) — Glad tidings of great joy
Chorus — Cherub and Seraphim, unbodied forms

IPHIS AND THE MAIDENS PREPARE TO WELCOME JEPHTHA
Recitative (Iphis) — 'Tis well, haste ye maidens
Air (Iphis) — Tune the soft melodious lute

THE VICTORIOUS ISRAELITES ACKNOWLEDGE THE HELP OF GOD
Recitative (Zebul) — Again, Heav'n smile
Recitative (Jephtha) — Zebul, thy deeds were valiant
Air (Jephtha) — His mighty arm

IPHIS AND THE MAIDENS WELCOME JEPHTHA
Sinfonia (Orchestra)
Recitative (Iphis) — Hail, glorious conqueror
Air (Iphis) — Welcome as the cheerful light

JEPHTHA REMEMBERS HIS VOW; IPHIS FLEES
Recitative (Jephtha) — Horror! Confusion!
Air (Jephtha) — Open thy marble jaws
Recitative (Zebul, Jephtha) — Why is my brother thus afflicted?
Recitative (Storge) — First perish thou
Arioso (Storge) — Let other creatures die
Recitative (Hamor) — If such thy cruel purpose
Quartet (Storge, Hamor, Jephtha, Zebul) — O spare your daughter

IPHIS ACCEPTS HER FATE
Recitative (Iphis) — Such news flies swiftly
Air (Iphis) — Happy they
Recitative (Jephtha) — Deeper and deeper still
Chorus — How dark, O Lord, are thy decrees

INTERMISSION *(10 minutes)*

ACT III

IPHIS PREPARES TO DIE
Arioso (Jephtha) — Hide thou thy hated beams
Air (Jephtha) — Waft her, angels
Recitative (Iphis) — Ye sacred priests
Air (Iphis) — Farewell, ye limpid springs
Chorus — Doubtful fear

AN ANGEL DECLARES THE WILL OF GOD
Sinfonia (Orchestra)
Recitative (Angel) — Rise, Jephtha
Air (Angel) — Happy, Iphis, shalt thou live
Airioso (Jephtha) — Forever blessed be thy holy name

THE ISRAELITES REJOICE
Quintet (Iphis, Hamor, Storge, Jephtha, Zebul) — All that is in Hamor mine
Chorus — Ye house of Gilead
Freed from war's destructive sword

Although Handel's "Jephtha" is based on the story from the Book of Judges, its setting reflects the temper of eighteenth-century England, even to the inclusion of Alexander Pope's dictum, "Whatever is, is right," in the chorus, "How dark, O Lord are thy decrees."

Handel's librettist, Thomas Morell, has provided Jephtha's daughter with a name — Iphis (undoubtedly drawn from her Greek counterpart, Iphigenia) — and a fiancé, Hamor, who, like the daughter, has been given a symbolic appelation (parental affection). An even more radical departure from the Biblical story, however, is the deus ex machina rescue of Iphis by an Angel, bringing the message that the girl is not to die, but is to fulfill her father's vow by foregoing earthly pleasures, including marriage, and devoting her life to God. In the first performance of "Jephtha," held at Covent Garden on February 26, 1752, the part of Hamor was sung by a countertenor, but the writing of a treble part for a masculine characterization did not imply its exclusive assignment to a male soprano or alto, since women were not infrequently heard in "trousers" roles, like that of Octavian in Strauss' "Der Rosenkavalier."

Written at the age of 66, when the composer was faced with blindness, "Jephtha" is an intimate personal document in which Handel identified himself with the protagonist "as the victim of an overwhelming and inevitable catastrophe," according to Winton Dean. Dean describes Iphis as "one of the most sympathetic of Handel's heroines . . . for an act and a half . . . a happy young girl in love." Her music is "lightly accompanied with an ever-present suggestion of the dance. . . ." Yet when she learns of the vow, Handel reveals the "nobility and tenderness" of her character. At the critical points in the drama, Hamor and especially Storge are treated with feeling and understanding, and the function of the chorus "comes perhaps nearer to the Greek tragic ideal than in any other Old Testament oratorio." The deeply moving quartet, "O spare your daughter," adds the impact of the concerted ensemble to the generally compelling qualities of Handel's last major work.

—E. C.

Friday, July 20

11 a.m. Recital/Parish Hall, All Saints' Episcopal Church

JAMES SCHWABACHER, *Tenor*
GEORGE SAKELLARIOU, *Classical Guitar and Lute*
KENNETH WESTRICK, *Tenor*
ROBERT BERNARD, *Bass*
BESS KARP, *Harpsichord*

Four Unaccompanied Duets for Tenors

Si mon malheur me continue — **Le Peletier (16th Century)**
Souvent Amour me livre grand tourment — **Le Peletier**
Romance a 2 — **Alvaro de los Rios (17th Century)**
Cantigas de Santa Maria — **Anonymous (12th Century)**

"Afetti Amorosi" for Tenor and Guitar
Collected by Giovanni Stefani (Published in Venice in 1618)

Occhi crudeli
Amante tradito
Occhi amati
Infelicita amante
Filli crudele

Elizabethan Duets and Trios, With Lute

Fly swift, my thoughts — **William Corkine** (Dates unknown)
Whither runneth my sweetheart — **John Bartlet**
O the unsure hopes of men
In darkness let me dwell
Deceitful fancy — **John Coperario (1575-1626)**
My complaining is but feigning
Will said to his mammy — **Robert Jones**
The nightingale — **Thomas Weelkes (c. 1575-1623)**

Four Sonatas — **Domenico Scarlatti (1685-1757)**

Longo 356 — Allegretto
Longo 83 — Allegro
Longo 423 — Aria
Longo 483 — Allegro

Cantata, "No se emendera jamas" for Tenor and Guitar — **G. F. Handel (1685-1759)**

Italian Chamber Duets for Tenors with Harpsichord

Nulla più vago miro
Spine care e Soavi — **Allessandro Grandi (c. 1580-1630)**
Sol per te s'amai le pene (Erminia) — **Giovanni Battista Bononcini (c. 1660-1750)**
La liberta a Nice: Quando lo stral spezzai — **Giovanni Paesiello (1741-1816)**
No, di voi non vo' fidarmi — **G. F. Handel**

Friday, July 20

8:30 p.m. Concert/Sunset Theatre

I. Concerto for Harpsichord BWV 1053, in E major — **J. S. Bach (1685-1750)**

[Allegro]
Siciliano
Allegro

MALCOLM HAMILTON, *Harpsichord*
FESTIVAL ORCHESTRA

II. Cantata, "Non sa che sia dolore," BWV 209 — **J. S. Bach**

Sinfonia
Recitativo: Non sa che sia dolore
Aria: Parti pur
Recitativo: Tuo saver al tempo e l'età contrasta
Aria: Ricetti gramezza e pavento

MARIE GIBSON, *Soprano*
LOUISE DI TULLIO, *Flute*
Members of the FESTIVAL ORCHESTRA

III. Concerto for Violin, K. 218, in D major — **W. A. Mozart (1756-1791)**

Allegro
Andante cantabile
Rondeau. Andante grazioso. Allegro ma non troppo

CHRISTIANE EDINGER, *Violin*
FESTIVAL ORCHESTRA

INTERMISSION

IV. Symphony H. 1., No. 95, in C minor — **Joseph Haydn (1732-1809)**

Allegro moderato
Andante cantabile
Finale. Vivace

FESTIVAL ORCHESTRA

I. During Bach's years in Leipzig (1723-1750), he turned out several keyboard concertos with string accompaniment. Since Bach and his sons appeared frequently on the Collegium Musicum concerts, there was practical need for such solo keyboard works.

It was also a common practice in the 18th century for composers to borrow from or to reshape not only their own works but those of other composers. Thus it is not surprising to find that the opening movement of the E major concerto as well as its second movement appears as a sinfonia and aria in Bach's church contata No. 169, and that the entire last movement opens still another cantata. How else could a busy composer meet the requirements of his patron or his church for new works?

The outer movements of the concerto require unremitting keyboard virtuosity, with the soloist taking the lead at all times. The accompanying strings either duplicate the harpsichord, repeat what it has said while it goes on to something new, or mark time in the background.

By contrast, the slow movement, Siciliano, partially reverses the roles of soloist and accompanist. Even here, however, the harpsichord takes over for 24 measures in a kind of chromatic soliloquy.

—R. K.

II. Bach's secular cantatas form a small but unusually interesting portion of his output. Most of them were written for one-time occasions: a wedding, a university event, a birthday, a "name-day" of an important person.

Cantata 209 is a solo contata for soprano, with string accompaniment and flute obbligato. An opening sinfonia contrasts flute and string sonorities, followed by two florid "da capo" arias, each preceded by a short recitative. The text of the first recitative concerns a friend who is about to undertake a sea journey:

"There is no greater woe
Than when a friend far away must go . . ."

The first area speaks of the voyage:

"Leave us then, despite our sorrow,
Tho' our hearts will dread the morrow,
The waves are smooth, fair winds are blowing . . ."

The second recitative hints of new responsibilities:

"You are wise beyond your years or times.
Let virtue and valor remain your goal;
New duties cast you for a higher role . . ."

The final aria promises a safe journey:

"Away ye foreboding and fearing,
As the steersman, unafraid and joyous,
Paces the deck and oceanward faces
While his song floats across the quiet sea."

Although Bach's authorship of this cantata has been questioned, it still remains a probability among his collected works. The text is not first-class Italian verse, but it did afford Bach an opportunity to express his love of nature in a secular cantata.

—R. K.

III. Mozart was only nineteen when he composed five violin concertos, of which the D major is the fourth. The year was 1775 and Mozart's father, an accomplished violinist and teacher,

insisted that his son "conquer the violin." Young Mozart was principal violinist of the small orchestra of the court at Salzburg at this time, so the concertos both fulfilled his obligations as a composer as wel as gave Mozart himself something new to play.

Mozart's model for the D major concerto seems to have been a violin concerto by Boccherini, dating from 1768, for there are observable thematic and structural similarities. After a fairly lengthy introduction, the solo violin picks up the fanfare-like figure which began the first movement. From here on a listener loses his awareness of themes and structures: what emerges seems so spontaneous, so balanced as to require no description or explanation. The song-like Andante cantabile and the final Rondo show the same maturity of style.

Commenting on the sudden leap in quality between the earlier concertos and the last two in the group from 1775, biographer Alfred Einstein notes, "Suddenly there is a new depth and richness in Mozart's whole language . . . suddenly the whole orchestra begins to speak and to enter into a new, intimate relation with the solo part."

—R. K.

IV. Haydn entered the service of the Esterhazy family in 1761, when he was just 29. He served without interruption until 1790; then he was pensioned off and went to live in Vienna. Haydn never left his homeland during all these years, although his reputation was known across Europe, including commissions from as far away as Paris.

Johann Peter Salomon was a well-trained German violinist, but history remembers him as the impressario who succeeded in engaging Haydn to compose and conduct a number of works for London. Both London journeys (1790-92 and 1794-95) were highly successful: 12 symphonies, the "London" (or "Salomon") symphonies, resulted.

Symphony No. 95 was the fifth of these, and was performed under the composer's direction in the Hanover Square Rooms in 1791. It is scored for one flute, oboes, bassoons, horns and trumpets in pairs, with timpani and strings. The first movement, Allegro moderato, is characterized by a brief exposition, a short chromatic development, just a hint of a return to the opening material, then a carefree coda in C major. The second, Andante, is a theme and variations, with violin and cello carrying the quiet tune. A Menuetto returns the tonality to C minor, with effective use of timpani and with a spicy trio featuring a demanding cello solo. Counterpoint dominates the Finale (vivace) with a brief fughetta and a headlong dash to the end, which must have delighted the English.

— R. K.

Saturday, July 21

11 a.m. Recital/Parish Hall, All Saints' Episcopal Church

WORKS OF JOHANN SEBASTIAN BACH (1685-1750)

CHRISTIANE EDINGER, *Violin;* MALCOLM HAMILTON, *Harpsichord*

Sonata No. 1, BWV 1014, in B minor for Violin and Harpsichord
- Adagio
- Allegro
- Andante
- Allegro

Partita No. 3, BWV 1006, in E major for Solo Violin
- Preludio
- Loure
- Gavotte en Rondeau
- Menuett I
- Menuett II
- Bourrée
- Gigue

Sonata No. 4, BWV 1017, in C minor for Violin and Harpsichord
- Siciliano
- Allegro
- Adagio
- Allegro

Saturday, July 21

3 p.m. Lecture/Parish Hall, All Saints' Episcopal Church

THE PASSION ACCORDING TO ST. MATTHEW

DR. RAYMOND KENDALL,
Head of Music Division,
School of Performing and Visual Arts,
U.S. International University, San Diego

Saturday, July 21

8:30 p.m. Concert/Sunset Theatre

I. Cantata, "Jauchzet Gott in allen Landen," BWV 51 — **J. S. Bach (1685-1750)**
- Aria: Jauchzet Gott in allen Landen (Praise God in all land)
- Recitative: Wir beten zu dem Tempel an (We worship in the temple)
- Aria: Höchster, mach deine Güte (Highest One, may Thy mercies)
- Chorale: Sei Lob und Preis mit Ehren (Praise, glory, honor)
- Alleluja

MARIE GIBSON, *Soprano*
EDWARD HAUG, *Trumpet*
FESTIVAL ORCHESTRA

CAST

Don Juan	ANDREW WOODD
Leporello, his servant	JOHN LOSCHMANN
The Commandant	FRED JOHNSTON
Donna Elvira, his daughter	SUSAN ALLELUIA
Zerlina, a peasant girl	DEBORAH FRATES
Ladies of Madrid	CAROLYN GOTO, NANCY HENDERSON, CAROLYN OSTMAN
Noblemen of Madrid	JIM AUWAE, JEFF SHERWOOD

FESTIVAL ORCHESTRA

Continued

II. Concerto for piano, K. 271, in E flat major **W. A. Mozart (1756-1791)**

Allegro
Andantino
Rondo. Menuetto. Presto

PATRICIA MICHAELIAN, *Piano*
FESTIVAL ORCHESTRA

INTERMISSION

III. Don Juan, a Ballet **C. W. Gluck (1714-1787)**

SANDOR SALGO, *Music Director*
JOHN PASQUALETTI, *Stage Director, Choreographer and Costume Designer*
THE PACIFIC BALLET

SCENARIO

ACT I (the city of Madrid): Don Juan wins the heart of Donna Elvira. When her father, the Commandant, objects to their affair, he is slain by Don Juan in a "duel of honor."
ACT II (the countryside): Don Juan loses his heart to Zerlina. When he and Zerlina are discovered by the outraged Donna Elvira, a ghostly storm dampens their festivities.
ACT III (the house of Don Juan): In the midst of revelry, the ghost of the Commandant appears and invites Don Juan to dine with him.
ACT IV (the graveyard): The ghost of the Commandant confronts Don Juan with his sins. The jaws of hell open. Unwilling to repent, Don Juan is condemned for eternity.

I. Composed for the fifteenth Sunday after Trinity "and for all occasions," this cantata may also have been performed at municipal elections. The brilliant corner movements, in which the trumpet is used to express jubilation, contrast with more intimate inner movements. Bach's florid setting, in triple meter, of the stately hymn tune, "Old Hundred," is followed by an Alleluja fugally treated.

—E. C.

II. Mozart was in his twentieth year when he finished the E flat concerto. It was written for a legendary Mlle. Jeunehomme whom Mozart called "Jenomy." Was she a real person or a fantasy? Her name suggests the latter.

Apart from all else, the concerto marks a definitely new departure both in Mozart's orchestral and concerto style. The orchestra is treated for the first time in symphonic style, and there is profound contrast between the movements. One is impressed with the full sound of the opening Allegro: more instruments seem to be active more of the time. Towards the end of the movement the soloist plays a simple broken-chord accompaniment while oboes and horns spin out chords above it.

The middle movement, Andantino, is in C minor — the first minor movement in a Mozart concerto. It begins with the first and second violins playing in canon, the second following the first immediately. The soloist does not repeat the canon but goes his own way. The final bars of the movement are almost a recitative. The final Rondo (presto) is a sort of "perpetual motion," interrupted twice by keyboard cadenzas and once by an utterly unexpected Menuetto (cantabile) which goes its independent way, with pizzicato accompanying strings, until a smaller cadenza again ushers in the fast-moving Rondo.

—R. K.

III. Gluck is known to historians as an operatic "reformer," a protestor against that which was senseless and sensuous in opera seria. His contribution to dramatic ballet — drama expressed by the dance — is also important. Hundreds of dance episodes had appeared in operas — particularly French operas — but they were fragmentary, incidental, unconnected. Gluck saw the problem, hence he must have read with interest the writings of J. G. Naverre (1727-1820), one of the first to discuss dramatic ballet in detail. In Naverre's view, the composer was to become the servant of the dance poet, the dance dramatist, even the dancing master.

The scenario of "Don Juan" was supplied by the imperial ballet-master, Gasparo Angiolini, who based it on Molière's "Festin de pierre." Gluck gave his best efforts to the project, which was premiered in October, 1761. Among the many handsome musical episodes are Don Juan's serenade in Act I, the entrancing Gavotte in the banquet scene, and the "inferno" music in the final act. Incidentally, it is to this "inferno" music that Boccherini refers in his D minor sinfonia, "La Casa del Diavolo," when he writes, "Chaconne representing hell, written in imitation of that which is included in Gluck's 'Festin de pierre'." Of course the "Festin" was Molière's play from which the scenario of Gluck's "Don Juan" was drawn (see Tuesday concert notes).

—R. K.

Sunday, July 22

2 p.m. Concert/Sunset Theatre

THE PASSION ACCORDING TO ST. MATTHEW
BWV 244
JOHANN SEBASTIAN BACH (1685-1750)

Evangelist	JAMES SCHWABACHER
Jesus	DOUGLAS LAWRENCE
Peter	MICHAEL GALLUP
Judas	PAUL BERGEN
Caiaphas	MARC CLEMENS
High Priests	HERBERT CABRAL, ROBERT ARMSTEAD, BRUCE GRIMES, KENNETH WESTRICK
Pilate	GARY BACHLUND
Pilate's Wife	LYNN COLE-ADCOCK
First False Witness	LOIS VARGA
Second False Witness	JAMES HULL
First Maid	MARGOT POWER
Second Maid	MARILYN SAVAGE
Twelve Disciples:	MARY-ESTHER NICOLA, DARLENE LAWRENCE, CATERINA MICIELI, GLENNA DEWEESE, MARILYN SAVAGE, SANDEE STOWE, ALVIN BRIGHTBILL, THOMAS GOLEEKE, GREGORY WAIT, ROBERT BERNARD, PAUL BERGEN, MICHAEL GALLUP

MARIE GIBSON, *Soprano*
SOFIA STEFFAN, *Alto*
CHARLES BRESSLER, *Tenor*
MARVIN HAYES, *Bass*

The duet, "So ist mein Jesu nun gefangen," will be sung by:
MARY-ESTHER NICOLA, *Soprano*, and
GLENNA DEWEESE, *Alto*

ROSEMARY WALLER, RONALD HUDSON, *Violin*
SALLY KELL, *Viola da Gamba*
LOUISE DI TULLIO, *Flute*
RAYMOND DUSTÉ, JEAN STEVENS, *Oboe and Oboe d'Amore*
KENNETH AHRENS, *Organ*
BESS KARP, *Harpsichord*
SALLY KELL, *Cello, Viola da Gamba*
RICHARD T. ANDREWS. *Contrabass*
FESTIVAL CHORUS, CHORALE AND ORCHESTRA

The Soprano in Ripieno in the opening chorus of Part I will be sung by the Children's Chorale, directed by Kenneth Ahrens.

(Continued)

The 1973 presentation of The Passion According to St. Matthew is dedicated to the memory of Brooks Clement.

There will be an intermission of 30 minutes between Part I and Part II.

A complete text in German and English will be available at each Sunday performance.

The Passion According to St. Matthew was begun in 1728 and first performed at the Thomaskirche in Leipzig on Good Friday, 1729. Though abounding in highly dramatic scenes, it is, as Bukofzer phrases it, a work of "contemplative tone and epic composure." There exists, in fact, an over-all dramatic plan which has been summed up by Albert Schweitzer as "at once simple and ingenious":

> "The story of the Passion is cast in a series of pictures (scenes). At the characteristic points the narrative breaks off and the scene that has just passed is made the subject of a pious meditation. This is effected in arias that are usually led up to by an arioso-like recitative. At minor resting points the feelings of the Christian spectators are expressed in chorale verses."

The text of the St. Matthew Passion, apart from the traditional chorales and the Gospel words, was fashioned by Picander, following the Passion Oratorio text of Brockes. This latter source is responsible for the "Daughter of Zion," sung by the Solo Alto, whom Bach endows with the special role of expressing the poignant feelings of a follower of Christ.

In the narrative sections of Bach's Passion the Scriptural story is entrusted to the Evangelist, whose lines provide a framework for the individual utterances and the dialogues of Jesus, Peter, Judas and the other "dramatis personae."

The choruses represent the Conspirators (in red robes), the Christian community (in white robes) and, later in the drama, the soldiers of the Governor and the crowd (Turba), gathered at the foot of the Cross. The Disciples wear blue robes during Part I of the Passion; their reappearance in white robes during Part II symbolizes the shared guilt of the entire Christian community for the death of the Saviour.

Bach incorporates pictorial and dramatic symbolism and some elements of realism into the fabric of his music. His great canvas contains such masterly brush strokes as the "halos" (chords played by strings and organ) surrounding the words of Jesus, the melodic representation of the Cross and the hocket-like question, "Lord, is it I?," which tumbles from the lips of the disciples when Jesus declares that "One of you will betray me." On a broader scale, each movement has its special "affection" suggested by the mood of the text. Through the chorales, the contemplative arias and the opening and closing choruses, Bach looks toward the spiritual involvement of the congregation by causing them to reflect upon the significance of the "action" they are witnessing.

—E. C.

Monday, July 23

11 a.m. Recital/Parish Hall, All Saints' Episcopal Church

MALCOLM HAMILTON, *Harpsichord*

Concerto, BWV 974, in D minor
After Benedetto Marcello — **J. S. Bach (1685-1750)**

Allegro
Adagio
Presto

Suite No. 7, in G minor — **G. F. Handel (1685-1759)**

Ouverture
Andante
Allegro
Sarabande
Double de la même sarabande (improvised)
Gigue
Passacaglia

Capriccio, BWV 922, in B major, on the Departure to Distant Climes of his Dearly Beloved Brother — **J. S. Bach (1685-1750)**

1. The affectionate attempt on the part of his friends to dissuade him from the journey.
2. A description of the perils that might befall him in distant lands.
3. A mutual lamentation of the friends.
4. Seeing that he cannot be persuaded to give up the journey, the friends decide to bid him farewell.
5. Aria of the postilion coach.
6. Fugue in imitation of the postilion's coach-horn.

Four Sonatas — **Domenico Scarlatti (1685-1757)**

Longo 49, in G minor
Longo S.12, in D minor
Longo 132, in A major
Longo 122, in D major

Monday, July 23

8:30 p.m. Concert/Sunset Theatre

Repeat of Monday, July 16, Program

Tuesday, July 24

11 a.m. Recital/Parish Hall, All Saints' Episcopal Church

PATRICIA MICHAELIAN, *Piano*

Sonata, K. 282, in E flat major — **W. A. Mozart (1756-1791)**

Adagio
Menuetto I
Menuetto II
Allegro

English Suite, BWV 808, in G minor — **J. S. Bach (1685-1750)**

Prelude
Allemande
Courante
Sarabande
Gavotte I
Gavotte II
Gigue

Sonata, K. 310, in A minor — **W. A. Mozart**

Allegro maestoso
Andante cantabile con espressione
Presto

Steinway piano loaned through the courtesy of Santa Catalina School

Tuesday, July 24

3 p.m. Organ Recital/Bethlehem Lutheran Church, Monterey

WORKS OF JOHANN SEBASTIAN BACH (1685-1750)

KENNETH AHRENS, *Organ*

Prelude and Fugue, BWV 544, in B minor

Three Chorale Preludes from the "Clavier-Übung" — Part III
Kyrie, Gott Vater in Ewigkeit, BWV 669
(Kyrie, God Father in eternity)
Christe, aller Welt in Ewigkeit, BWV 670
(Christ, of all the world in eternity)
Kyrie, Gott heiliger Geist, BWV 671
(Kyrie, God the Holy Ghost)

Choral Prelude, "Schmücke dich, o liebe Seele," BWV 654
(Adorn thyself, O loving soul)

Concerto, BWV 592, in G major
Allegro
Grave
Presto

Fantasia, BWV 562, in C minor

Fugue, BWV 552, in E flat major

Tuesday, July 24

8:30 p.m. Concert/Sunset Theatre

Repeat of Tuesday, July 17, Program

Wednesday, July 25

11 a.m. Recital/Parish Hall, All Saints' Episcopal Church

WORKS OF JOHANN SEBASTIAN BACH (1685-1750)

CHRISTIANE EDINGER, *Violin;* MALCOLM HAMILTON, *Harpsichord*

Sonata No. 2, BWV 1015, in A major for Violin and Harpsichord
[Andante]
Allegro assai
Andante un poco
Presto

Partita No. 1, BWV 1002, in B minor for Solo Violin
Allemande
Courante
Sarabande
Tempo di Bourrée

Sonata No. 6, BWV 1019, in G major for Violin and Harpsichord
Allegro
Largo
Allegro
Adagio
Allegro

Wednesday, July 25

3 p.m. Lecture/Parish Hall, All Saints' Episcopal Church

MUSIC OF THE FRENCH BAROQUE

DR. WILLIAM P. MAHRT
Professor of Music, Stanford University

Wednesday, July 25

10: p.m. Concert/Carmel Mission Basilica

Repeat of Wednesday, July 18, Program

Thursday, July 26

11 a.m. Recital/Parish Hall, All Saints' Episcopal Church

LOUISE DI TULLIO, *Flute;* MALCOLM HAMILTON, *Harpsichord*

Sonata No. 1, W. 125, in B flat major — **K. P. E. Bach (1714-1788)**

Adagio
Allegro
Vivace

Sonata, F. XVI, No. 10, in G minor ("Il Pastor Fido") — **Antonio Vivaldi (c. 1669-1741)**

Vivace
Fuga da capella
Largo
Allegro ma non presto

Suite in D major — **Marin Marais (1656-1728)**

Prélude
Bourrée paysanne
Petit rondeau
La trompette
La brillante

Sonata No. 1, BWV 1030, in B minor — **J. S. Bach (1685-1750)**

Andante
Largo e dolce
Presto

Thursday, July 26

3 p.m. Symposium/Parish Hall, All Saints' Episcopal Church

GEORGE FRIDERIC HANDEL'S "JEPHTHA"

Moderator: DR. RAYMOND KENDALL,
Head of Music Division,
School of Performing and Visual Arts,
U.S. International University, San Diego
DR. SAMSON B. KNOLL, *Dean of Faculty,*
Monterey Institute of Foreign Studies
DR. WILLIAM P. MAHRT, *Professor of Music,*
Stanford University

Thursday, July 26

8:30 p.m. Concert/Sunset Theatre

Repeat of Thursday, July 19, Program

Friday, July 27

11 a.m. Recital/Parish Hall, All Saints' Episcopal Church

MARTHA BLAINE, *Flute*
DONALD LEAKE, ELEANOR BIONDI DUSTE, *Oboe*
MORGAN GRIFFIN, SUSAN WILLOUGHBY, *Bassoon*
MAX MAZENKO, THOMAS REICHER, *Horn*
THOMAS HALL, *Viola*
SALLY KELL, *Baryton*
SHIRLEY DOUTY, *Cello*
BESS KARP, *Harpsichord*

Sonata No. 5, W. 130, in B flat for Flute and Harpsichord — **K. P. E. Bach (1714-1788)**

Largo
Allegro
Allegro

Trio, H. XI, No. 52, in D major for Baryton, Viola and Cello — **Joseph Haydn (1732-1809)**

Adagio
Allegro
Menuet alla zoppa
Trio al contrario

Members of the FESTIVAL CHORALE
PRISCILLA SALGO, *Conductor*

Divertimento No. 13, K. 253 in F major, for Oboes, Bassoons and Horns — **W. A. Mozart (1756-1791)**

Thema mit variationen
Menuetto. Trio
Allegro assai

"Festino" — **Adriano Banchieri (1567-1644)**

Friday, July 27

8:30 p.m. Concert/Sunset Theatre

Repeat of Friday, July 20, Program

Saturday, July 28

11 a.m. Recital/Parish Hall, All Saints' Episcopal Church

CHARLES BRESSLER, *Tenor*
BESS KARP, *Harpsichord*
RAYMOND DUSTÉ, *Oboe*
ROBERT ADCOCK, *Cello Continuo*

From the Notebook of Anna Magdalena Bach — **J. S. Bach (1685-1750)**

Prelude in C major, BWV 846
Aria: Gedenke doch, BWV 509
Polonaise in G minor, Anh. 119
Aria di Giovannini, BWV 518
Aria in G major, BWV 988
Aria: Bist du bei mir, BWV 508

Six Songs — **Henry Purcell (c. 1659-1695)**

Lord, what is Man?
Take not a woman's anger ill
The cares of lovers
There's not a swain on the plain
There's nothing so fatal as woman
Ah, cruel bloody fate

Cantata, "Was gleicht dem Adel wahrer Christen" — **G. Ph. Telemann (1681-1767)**

Saturday, July 28

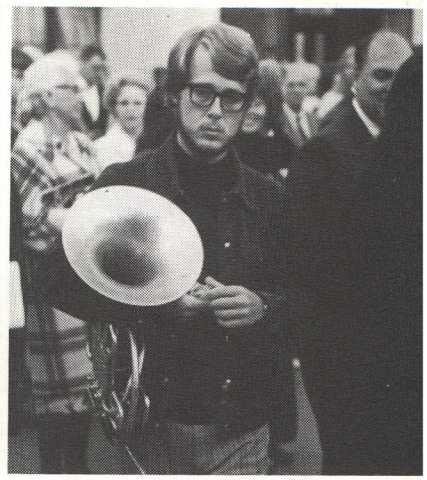
3 p.m. Lecture/Parish Hall, All Saints' Episcopal Church

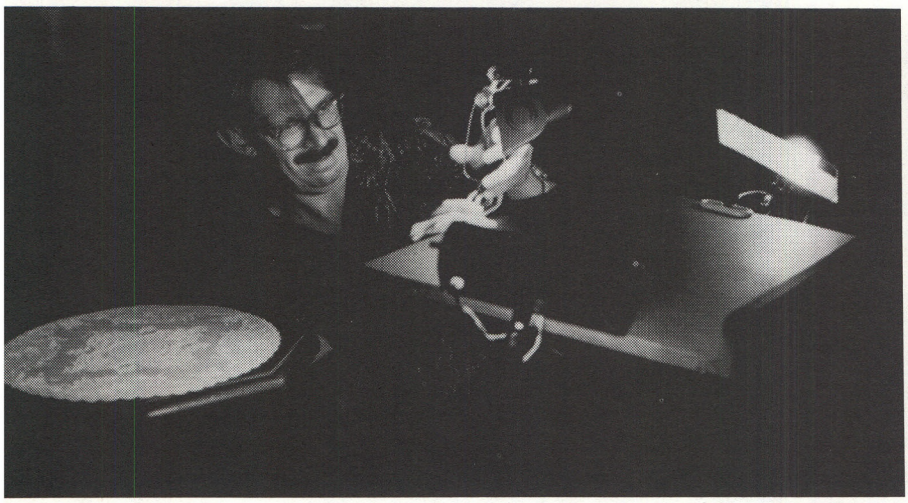
Repeat of Saturday, July 21

Sunday, July 29

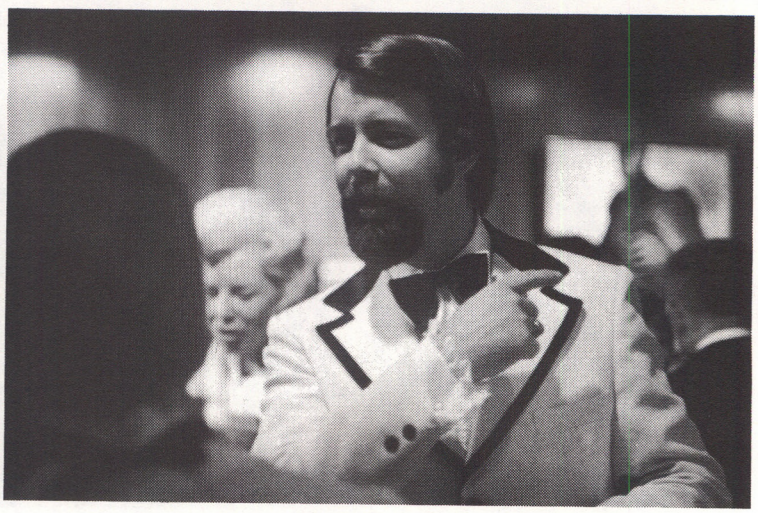
2 p.m. Concert/Sunset Theatre

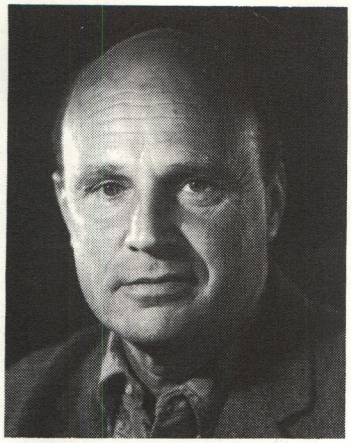
Repeat of Sunday, July 22, Program





Festival Participants





RICHARD T. ANDREWS
Contrabass

During the past 17 years, Richard T. Andrews has provided continuo playing for the Festival Orchestra. He is principal bass of the San Antonio Symphony, and he also serves as program annotator for that organization. Winner of a four-year scholarship at Eastman School of Music, he played principal bass in the San Diego and North Carolina symphonies and also with the Rochester Philharmonic and the National Symphony Orchestra.

GARY DOUGLAS BACHLUND
Baritone

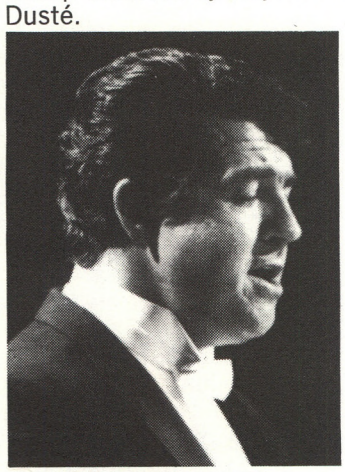
Recent winner of the Young Musicians' Foundation Career Grant and Debut Award, Los Angeles-born Gary Bachlund makes his first appearance at the Festival. Mr. Bachlund was also a winner in the Metropolitan Opera's western regional finals in 1971 and the San Francisco Opera's regional finals in 1972, as well as 1973 recipient of the Frank Sinatra classical vocal award.

Mr. Bachlund received his bachelor's degree from Immaculate Heart College and is completing his master's degree in music education at the University of California, Los Angeles.

ROBERT BERNARD
Bass

This is the ninth consecutive Festival season for Robert Bernard, a lecturer in voice at Stanford University

and the San Francisco Conservatory of Music. Mr. Bernard studied with Elena Gerhardt in London and with Edith Lukaschik and Albert Mayer in Munich, later earning a master's degree in voice from the University of Southern California under the late William Vennard. He has toured as soloist with the Norman Luboff Choir and the Gregg Smith Singers. In addition to his teaching duties, he performs in San Francisco Bay area concerts, appearing frequently as guest artist with the Bach to Mozart Group directed by Raymond Dusté.



CHARLES BRESSLER
Tenor

New York tenor Charles Bressler, who makes his third appearance at the Festival, has been a soloist with almost every major orchestra in the country, including the New York Philharmonic, the Boston Symphony and Philadelphia Orchestra. A specialist in baroque oratorio, he also appears in recital as well as with the Santa Fé and San Francisco operas and the Washington Opera Society.

Mr. Bressler has appeared at the Lucerne, Strasbourg, Helsinki, Stockholm, Prague and Dubrovnik festivals, was an original member of the New York Pro Musica and is currently principal singer of the New York Chamber Soloists. He is on the faculty of the Mannes School of Music. His recordings include discs for Columbia, Vanguard and Decca.

LYNN COLE-ADCOCK
Soprano

Making her Festival debut, Lynn Cole-Adcock received her master's degree in music from the University of Southern California in 1971 and the following year was a finalist in the Western Regional Metropolitan Opera auditions. She is this year's winner of the Voce Scholarship Auditions. Miss Cole-Adcock has performed with the Santa Fé Opera in the Monday Evening Concerts at the Los Angeles County Museum, and in the title role of Puccini's "Suor Angelica" with the Lyric Opera Association of Orange County in 1972. In August she will appear as the Countess in "Figaro" at the Inverness Mozart Festival under Sandor Salgo.

Her concert appearances have included solo performances with the USC Symphony Orchestra in Britten's Spring Symphony this year, and with the William Hall Chorale in Handel's Brockes Passion and Hadyn's St. Theresa Mass in 1972. Miss Cole-Adcock is a voice instructor at California State University, Fullerton.

GLENNA DeWEESE
Contralto

A member of the Festival Chorale since 1968, Glenna DeWeese appears for her third season as soloist. Mrs. DeWeese attended the University of Georgia and the University of Southern California. She performed frequently on radio and television and in oratorio in the southeastern states and the San Jose area before coming to live on the Monterey Peninsula in 1967. She teaches voice privately in Monterey and has appeared as soloist with the Monterey County Symphony.

During the past season she sang the contralto lead in Hidden Valley Music Seminars' production of "The Pirates of Penzance," and took the role of Jezebel in the Mendelssohn oratorio, "Elijah," with Douglas Lawrence and the Master Chorale at De Anza College's Flint Center.

LOUISE DI TULLIO
Flute

Well-known to Festival audiences, Louise Di Tullio was a member of the Los Angeles Philharmonic for six years. She appears frequently with chamber groups in radio broadcasts

from the Los Angeles County Museum and for the Monday Evening Concerts there. She is a member of the Los Angeles Wind Quartet and of the Di Tullio Trio. Her new recordings include an album of 19th century sonatas for flute and piano, to be released this fall on the Genesis label; the Duettino Concertante for flute and percussion by Ingolf Dahl, with Karen Ervin, for Crystal records, and the suite for Woodwind Quintet by Eugene Zador for Orion, with the Los Angeles Wind Quintet.

Miss Di Tullio has appeared with the Los Angeles Chamber Orchestra, the La Jolla Festival, the Los Angeles Music Festival, the Paul Masson "Music at the Vineyards" concerts and the Ojai Festival. She has been soloist with the California Chamber Symphony on tour, after performing with that group for National Educational Television broadcast. She is on the faculty of the University of Southern California and also teaches privately.

RAYMOND DUSTÉ

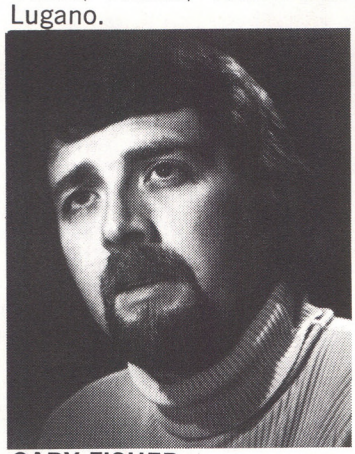
San Francisco oboist Raymond Dusté returns for his 18th appearance at the Festival. A member of the San Francisco Symphony, which recently concluded a tour of Europe and the Soviet Union, Mr. Dusté also plays with the San Francisco Opera orchestra and is director of the Bach to Mozart Group and the California Wind Quintet. A professor at California State University, San Francisco, he also teaches privately and at Stanford University.

Mr. Dusté studied at the San Francisco Conservatory of Music with Merrill Remington and later in Philadelphia with Marcel Tabuteau. His recent recordings include the Bach Cantata No. 202, Handel's Motet, "Sileti Venti," and "Agrippina," with soprano Carole Bogarde and the Copenhagen Chamber Orchestra, directed by John Moriarty, both on the Cambridge label.

CHRISTIANE EDINGER
Violin

Christiane Edinger returns this year for her third consecutive season with the Festival, having recently performed throughout South Africa. She has toured the Soviet Union twice, where she was soloist with the Leningrad Philharmonic, and has played extensively throughout Europe, including re-engagements with the Berlin Philharmonic and appearances in Vienna, Munich, Cologne, Oslo, London, Venice, Milan and The Hague. She made her New York debut in 1966 and her recent appearances in this country have included performances with the Boston and Pittsburgh symphonies and in numerous recitals.

Born in Berlin, Miss Edinger began studying the violin at the age of five, was a student at the Berlin Hochschule für Musik with Vittorio Brero, with Joseph Fuchs at the Juilliard School of Music in New York, and with Nathan Milstein. She made her European debut as the youngest soloist at the Berlin Festival in 1962, and in 1969 was awarded the "Kunstpreis" from the City of Berlin. She has been guest artist at festivals in Berlin, Vienna, Venice and Lugano.



GARY FISHER
Tenor

Appearing in his second season with the Festival, Gary Fisher is general director of the Euterpe Opera Club of Los Angeles and director of the opera department at Los Angeles City College. He has diplomas from the Licentiate of the Royal Schools of Music, Trinity College of London and the Royal Academy of Music. At present he is completing his doctorate in music at the University of Southern California.

He has sung with the University of Cape Town Opera Company, the London Philharmonic Choir, Utah Civic Opera, Royal College of Music Opera Theatre and the Roger Wagner Chorale. Mr. Fisher has been tenor soloist in the Handel oratorios and Mozart's "Requiem." His opera roles include Tamino in "The Magic Flute," Alfredo in "La Traviata," Rodolpho in "La Boheme," Count Almaviva in "Barber of Seville" and Don Jose in "Carmen."

MICHAEL GALLUP
Bass-Baritone

Michael Gallup of Los Angeles makes his first appearance with the Festival this season. As a music student at California State University, Long Beach, he won the Outstanding Service Award and Scholarship awarded by the university's Fine Arts Affiliates. He was a 1972 finalist in the San Francisco Opera Auditions and participated in last summer's Merola Opera Company; he was also the winner of a National Opera Institute grant. He has appeared with the Pacific Opera Theatre and other Southern California opera companies and as a bass soloist at the Ojai Festival under Pierre Boulez.

MARIE GIBSON
Soprano

Marie Gibson, who returns to the Festival after a three-year absence, heads the voice department at Stanford University. She has been featured in programs of the San Francisco Symphony Orchestra and the Bach to Mozart group, has

been a soloist with the San Jose Symphony Orchestra and the Symphony Guild of Marin, and has appeared in solo recital at Hertz Hall on the Berkeley campus of the University of California and in Los Angeles.

Receiving music and education degrees at San Francisco State College, Miss Gibson later studied with Andres de Segurola, Pietro Cimini and Richard Cummings. Her coaches have included Shibley Boyes, Anita Priest and Wolfgang Martin.

She toured with the Los Angeles Civic Light Opera and made her concert debut with Alfred Wallenstein and the Los Angeles Philharmonic singing the soprano solo in Brahms' "A German Requiem." She sang principal roles with the Guild Opera of Los Angeles and the Los Angeles Opera Company. In 1957 she won the Merola Debut Auditions and in 1960 was chosen by Dorothy Kirsten to sing the role of Musetta in Miss Kirsten's production of "La Boheme" in the Hollywood Bowl, and again with the Honolulu Symphony Society in 1967.

Miss Gibson has appeared with such conductors as Robert Shaw, Roger Wagner, Paul Kletzki, Pierre Boulez and George Solti.

MALCOLM HAMILTON
Harpsichord

For the second consecutive season, Malcolm Hamilton joins the Festival as soloist, and will also provide continuo in the performance of Handel's "Jephtha." Mr. Hamilton studied harpsichord with Mme. Alice Ehlers and appeared in recital with her, including the Carmel Bach Festival of 1966. He has played extensively throughout the West and in Canada, and has appeared with major orchestras under Sir John Barbirolli, Walter Ducloux, Jan Popper, Milton Katims, Ingolf Dahl and others.

As resident harpsichordist with the Los Angeles Chamber Orchestra, this past year he performed the world premiere of a concerto written for him by Ramino Cortes, and he will tour with the chamber group in Europe in 1974. He is an associate professor of music at the University of Southern California.

Among Mr. Hamilton's recordings are the complete "Well Tempered Clavier" of J. S. Bach, the complete Handel sonatas with Henry Temianka, the complete violin and harpsichord sonatas of Corelli with Stanley Plummer, and Vivaldi's B flat major concerto with Jascha Heifetz and Gregor Piatigorsky. This fall Delos will release his recordings of 14 Scarlatti sonatas.

EDWARD HAUG
Trumpet

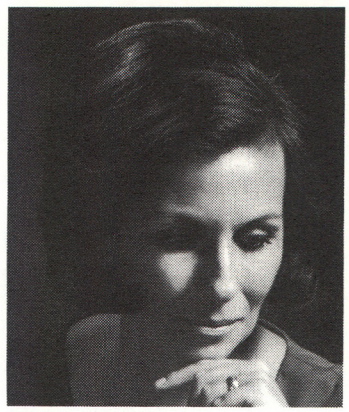
Edward Haug, a specialist in the baroque trumpet, returns this year for his sixteenth Festival season. A member of the San Francisco Symphony, the San Francisco Opera orchestra, and the Bach to Mozart Group, Mr. Haug has taught for 27 years at the San Francisco Conservatory of Music. He is also a member of the Camara Brass Quintet, which is noted for its performances of baroque music.

Mr. Haug recently toured Europe and the Soviet Union with the San Francisco Symphony. In addition to his musical life, he is an ardent conservationist, involved in the activities of the Sierra Club and Friends of the Earth.

MARVIN HAYES
Bass

A member of the voice faculty of the school of music at the California Institute of the Arts in Valencia, Marvin Hayes returns for his second appearance at the Festival. After receiving a scholarship under the auspices of the Institute of International Education to study with Pierre Bernac in Paris, Mr. Hayes later sang at Carnegie Hall and in Europe, and has been a soloist with the Boston, Chicago and Los Angeles symphony orchestras and with l'Orchestre de la Suisse Romande.

He has recorded for Decca with the New York Pro Musica under the direction of Noah Greenberg, and for RCA in that company's recording of "Carmen Jones." In August he will appear as bass soloist in the baroque music marathon in the Hollywood Bowl, directed by Lukas Foss.



BESS KARP
Harpsichord

Bess Karp of Los Angeles comes to the Festival for the first time to provide harpsichord continuo for most of the major concerts. On the music faculties of both the University of California, Los Angeles, and Immaculate Heart College, Mrs. Karp studied with Malcolm Hamilton. She has made solo appearances with the Los Angeles Chamber Orchestra, at the Hollywood Bowl, the Los Angeles Bach Festival and the Monday Evening Concerts. She has performed as soloist or continuo player with the Los Angeles Philharmonic, Pasadena Symphony, California Chamber Symphony, UCLA Chamber Orchestra, Brandenburg Players and the Los Angeles Baroque Players.

Mrs. Karp has also appeared at the Ojai Festival, in Los Angeles County Museum chamber music broadcasts, Barnsdall Park Concerts on the Green, the South Bay Chamber Music Series and on many college campuses. She is director of the UCLA Baroque Ensemble, has been featured on educational and network television and recorded for films.

SALLY KELL
Cello, Viola da Gamba, Baryton

Her 13th season with the Festival again finds Sally Kell serving as principal cellist and providing continuo. As principal cellist of the Oakland Symphony, Miss Kell was soloist this spring in the world premiere of Andrew Imbrie's cello concerto, commissioned for her by the symphony.

She has appeared throughout the West as a member of the Goliard Players, Camerata Ensemble and Mills Performing Group. This season she played a variety of early stringed instruments with the Ballinger Consort, of which she and her husband, Peter Ballinger, are members. Miss Kell and Mr. Ballinger will give a concert with LaNoue Davenport in Mendocino, California, in August, and in June she attended a conducting seminar in Los Angeles with Peter Lert. In addition to her career as a performer, Miss Kell teaches at Sonoma State and Mills colleges.

DR. RAYMOND KENDALL
Lecturer

Formerly dean of the School of Performing Arts of the University of Southern California and executive director of the Young Musicians Foundation of Los Angeles, Dr. Raymond Kendall is currently a consultant to several foundations and head of the music division, School of Performing and Visual Arts of the United States International University, San Diego. He holds degrees from Occidental College, Stanford University, Cornell University and the University of Basel. This is Dr. Kendall's ninth season as Carmel Bach Festival lecturer.

RALPH LA CANNA
Trumpet

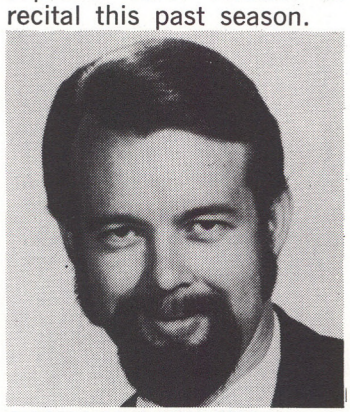
For the past 12 seasons, Ralph La Canna has been a member of the Festival Orchestra, also serving as leader of the Tower Music which precedes each evening concert at Sunset Theatre. He is principal trumpet in the San Jose Symphony and the California Brass Quintet. Mr. La Canna has also appeared with the San Francisco Symphony, the San Francisco Summer "Pops" and the San Francisco Opera Orchestra. His early studies were with Seymour Rosenfield of the Philadelphia Orchestra; later he was a pupil of Charles Bubb, former first trumpet of the San Francisco Symphony. Apart from being a musician, Mr. La Canna is working on his doctorate in physics at Stanford University.

DARLENE LAWRENCE
Piano

Since the retirement of Ralph Linsley as Festival coordinator, Darlene Lawrence has increased her responsibilities as coordinator of the Chorale's Southern California section.

Mrs. Lawrence has taught choral music in junior high schools and has appeared with her husband, baritone Douglas Lawrence, in numerous recitals and television broadcasts. The recent recipient of a master's degree in music from the University of Southern California, Mrs. Lawrence has also authored a book of hymn arrangements for hand bell choirs which will soon be published. She studied with Sergei Tarnowski, Muriel Kerr, Gwendolyn Koldovsky and John Crown.

Versatile not only as a singer but as a pianist, Darlene Lawrence accompanied soprano Carol Neblett in recital this past season.



DOUGLAS LAWRENCE
Baritone

Returning for his seventh consecutive season with the Festival, Douglas Lawrence sang the role of Jesus in a staged version of Bach's Passion According to St. Matthew in his debut with the San Francisco Spring Opera this year. He has been invited to return to the San Francisco Opera this fall to take the role of Tshchelkalov in "Boris Goudonov" and Germont in "La Traviata."

Mr. Lawrence has appeared as soloist in more than a dozen major roles in the Hollywood Bowl. Among his more than 30 appearances in the Dorothy Chandler Pavilion of the Los Angeles Music Center was his reading of the West Coast premiere of Penderecki's "Cosmogny" under the baton of Zubin Mehta. His most recent role at the Center was that of Valentin in "Faust," with a cast including Dorothy Kirsten and Norman Treigle.

The first of several new recordings of Mr. Lawrence's will be the "War Requiem" of Benjamin Britten, which he has just made in Austria with the Vienna Choir Boys and the Vienna Philharmonic. In addition to his duties as a member of the University of Southern California faculty, his present season includes Hollywood Bowl appearances in Bach's Mass in B Minor, Beethoven's Ninth Symphony with Eugene Ormandy, "La Boheme," Bach's Passion According to St. John, with Lukas Foss, and the role of Masetto in "Don Giovanni" with James Levine. He is a featured soloist with the Los Angeles Master Chorale.

DR. WILLIAM P. MAHRT
Lecturer

A member of the music faculty at Stanford University, Dr. Mahrt is also director of the program of performance practice of early music at Stanford, and of the university's early music ensembles. He received his doctorate from Stanford under Putnam Aldrich, taught for two years in the music department at Case Western Reserve University in Cleveland, Ohio, and in 1971-72 at the Eastman School of Music.

KAREN McKINNEY
Organist

Appearing at the Festival as guest organist, Karen McKinney was 1971 winner of the American Guild of Organists' western regional competition and 1972 finalist in the A.G.O. national competition. She received her master's degree in music from the University of Southern California in 1970 and her doctorate in musical arts from the university this year. She is an instructor of organ at California State University, Los Angeles, and this fall will also teach organ at California State University, Fullerton.

Miss McKinney studied with Ladd Thomas and Clarence Mader. Organist-director at Central Christian Church, Glendale, she appears as recitalist and accompanist throughout Southern California.

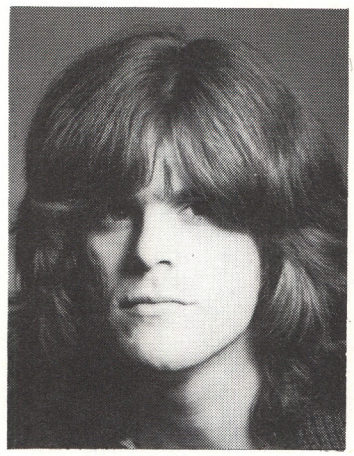
PATRICIA MICHAELIAN
Piano

This young pianist returns for her second consecutive appearance with the Festival, after making her London debut last January. A native of San Francisco, she studied at the Curtis Institute of Music in Philadelphia, having begun piano lessons at the age of three. Before enrolling at Curtis she studied with Claire James and Adolph Baller. At Curtis she worked with Eleanor Sokoloff, Mieczyslaw Horszowski and members of the Guarneri Quartet.

Miss Michaelian has appeared in subscription series with the San Francisco Symphony, and also with the Philadelphia Orchestra, Philadelphia Chamber Society, the New York Philharmonic, the Boston "Pops," and the St. Paul Chamber Orchestra. She has given numerous recitals in this country and toured the Midwest and East Coast with the St. Paul orchestra.

MARY-ESTHER NICOLA
Soprano

As a soloist and member of the Festival Chorale, Mary-Esther Nicóla makes her 12th appearance in the Festival this year. A resident of San Diego, Miss Nicóla has been heard frequently in recital and oratorio, including appearances this spring at Loma Linda University and with the Escondido Oratorio Association. Last summer she coached at the Idyllwild Music Camp under Walliam Hall. She has been a soloist with the Walliam Hall Chorale in Los Angeles and with the San Diego Symphony. She also gives private voice lessons.

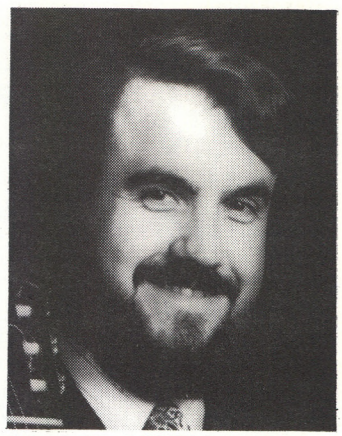


JOHN PASQUALETTI
Director, The Pacific Ballet

A Stanford University graduate in speech and drama, John Pasqualetti was producer of the rock opera, "Tommy," at Lone Mountain College, San Francisco, where he subsequently choreographed Stravinsky's "Oedipus," "The Rites of Spring," and "Agon," as well as an original version of "Peter Pan," and, more recently, "Alice in Wonderland."

After producing Stravinsky's "Firebird" and "Petrouchka" for The Pacific Ballet in the spring of 1972, "Scheherazade" and the full length "Romeo and Juliet" of Prokofiev in the fall, Mr. Pasqualetti was appointed artistic director of the group. In the summer of 1972 he staged Prokofiev's "The Flaming Angel" for the San Francisco Ballet and Rossini's "Cenerentola" for the Western Opera Theater.

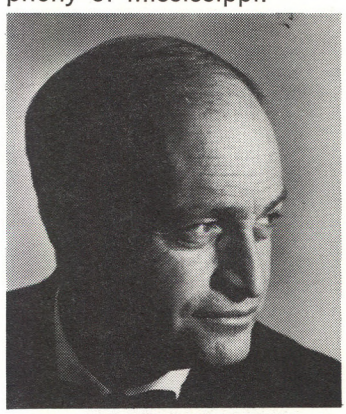
Gluck's "Don Juan," in this staged ballet performance, marks The Pacific Ballet's first appearance at the Carmel Bach Festival. As well as choreographing and directing the ballet, Mr. Pasqualetti designed the costumes.



GEORGE SAKELLARIOU
Classical Guitar

A member of the faculty at the San Francisco Conservatory of Music since 1964, George Sakellariou makes his first appearance with the Festival this year. As a prize-winning graduate of the Hellenikon Odeon (Conservatory) of Athens, Greece, Mr. Sakellariou was among nine students chosen by Andres Segovia in 1964 to perform daily in a master class at the University of California, Berkeley. He has held several seminars at the Universidad de Antioquia in Colombia, South America, and for the National Guitar Society of Bogotá.

Mr. Sakellariou has performed as a soloist with numerous music groups and orchestras, including the Orquestra de Camara de Antioquia, the Donald Pippin Chamber Group, the Sacramento and Vallejo symphonies and the Greenville Symphony of Mississippi.



JAMES SCHWABACHER
Tenor

An oratorio artist and leading tenor of the Festival since 1950, James Schwa-

bacher has performed 14 different roles with the San Francisco Opera Company. He made his New York debut in 1962; this led to engagements at Carnegie Hall (where he returned in 1972 to take the role of the Evangelist in Bach's Passion According to St. John) and Philmarmonic Hall as soloist with the Masterwork Chorus, the Musica Aeterna series and the Bethlehem Bach Choir. Three European tours have included performances at the Festival of Two Worlds in Spoleto, Italy.

Mr. Schwabacher has been guest soloist with the symphony orchestras of San Francisco, Cincinnati, Buffalo and Vancouver, as well as the Ojai Festival under Leinsdorf, Steinberg, Lucas Foss and Thor Johnson. His programs combining commentary and song have been presented at over 75 colleges and universities throughout the country.

A past president of the San Francisco Symphony Foundation, Mr. Schwabacher is a member of the executive committee of the symphony foundation. He is also vice president and founder of the San Francisco Spring Opera and president of the Merola Opera Program which sponsors the San Francisco Opera auditions. In addition, he is past president and a member of the executive committee of the San Francisco Conservatory of Music.

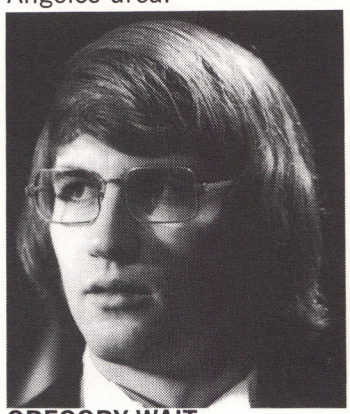
SOFIA STEFFAN
Mezzo-Soprano

Making her first appearance at the Festival, Sofia Steffan of New York is a specialist in the operas and oratorios of Handel. She oppears frequently at Carnegie Hall with Stephen Simon and his Handel Opera Society and records Handel works under his direction for RCA Victor.

Of Anatolian Greek descent, Miss Steffan was a scholarship student at the Juilliard School of Music and also studied at the Mannes College of Music where she coached in leider with Lotte Leonard. After winning the Naumberg Award, she made her New York recital debut at Town Hall. She later joined the New York City Opera and sang with the Lyric Opera of Chicago, the Opera Society of Washington, D.C., the New Orleans Opera, the Houston Grand Opera Association and the Opera Repertory Group of Jacksonville, Mississippi. At the Athens Festival she took part in the world premiere of Peggy Glanville-Hicks' "Nausicaa." Her repertoire includes the coloratura heroines of Rossini and the title role of "Carmen" which she has sung with various companies including Sarah Caldwell's Opera Company of Boston.

LOIS VARGA
Mezzo-Soprano

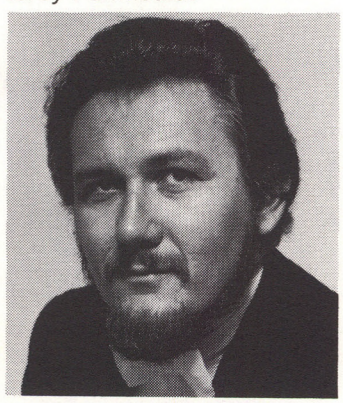
This will mark Lois Varga's eighth consecutive season as a member of the Chorale and her third appearance as soloist. A resident of Los Angeles, Miss Varga has performed for several seasons with the Los Angeles Opera Company, Guild Opera, Southern California Symphony Association, The Riverside Opera and Euterpe Opera Club. She sang the role of Hansel in "Hansel and Gretel" on a state-wide tour with the West Coast Opera. Miss Varga has frequently appeared as soloist in baroque concerts in the Los Angeles area.



GREGORY WAIT
Tenor

At the age of 23, Gregory Wait is music director of the Lutheran Chorale of Los Angeles. He recently sang the title role in the American premiere of Irgen-Jensen's "Heimferd — King of Norway" in a production at Loma Linda University. Mr. Wait has appeared in concerts with the William Hall Chorale in performances at Chapman College of Britten's "War Requiem" and "Cantata Misericordium," Handel's "Messiah" and other choral works.

This is Mr. Wait's third season as a member of the Festival Chorale and also as a guest instructor for the Choral Workshop sponsored by the Lyceum of the Monterey Peninsula.



KENNETH WESTRICK
Tenor

A graduate of the University of California, Los Angeles, and having toured Europe as a soloist with the university's A Capella Choir, Kenneth Westrick has recently returned from a tour of the United States and Canada as a soloist with the Roger Wagner Chorale. He is a member of the Los Angeles Master Chorale and has made solo appearances at the Los Angeles Music Center. Mr. Westrick teaches music at the Pico Rivera schools in the Los Angeles area.

JOAN ZAJAC
Soprano

A member of the Festival Chorale for the past three years, Joan Zajac is a music graduate of Ithaca College and appeared with the Gregg Smith Singers on tour and in Columbia recordings. Her first solo engagement was as Sister Margaretta in "The Sound of Music" with Shirley Jones. She appeared as The Queen of the Night in "The Magic Flute" in the 1970 Carmel Bach Festival and recently took over the role of Agnes Gooch for Jane Connell in "Mame" at the Huntington Hartford Theatre in Los Angeles.

Miss Zajac has been a soloist with the Columbia Artists' Community Concert Series since 1971, at the Inverness Festival in 1972, with the Palisades and Huntington Park symphony orchestras and the Los Angeles Bureau of Music.

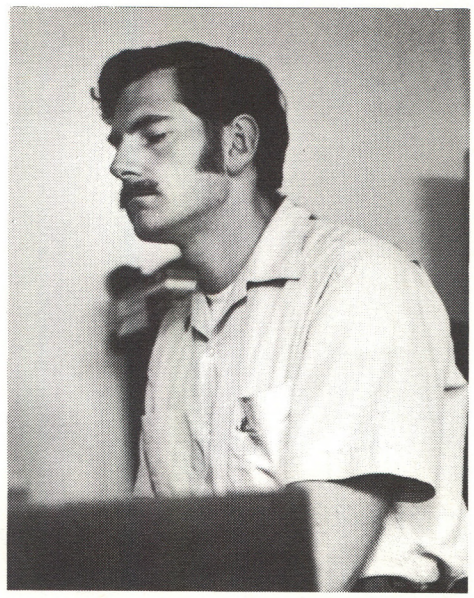
Acknowledgements

The Carmel Bach Festival, Inc., wishes to express its deepest appreciation to All Saints' Episcopal Church, Bethlehem Lutheran Church, Carmel Mission Basilica, First Presbyterian Church of Hollywood, St. Mary's By-the-Sea Episcopal Church, Church of the Wayfarer; the City of Carmel; Ansel Adams, Frank Riley, Director, Sunset Cultural Center; Sir Harry Downie, Curator, Carmel Mission Basilica; the Rev. Edward MacMahon, Pastor, Carmel Mission Basilica; the Rev. David Hill, Rector, All Saints' Episcopal Church; The Carmel Pine Cone, Carmel Valley Outlook, Game and Gossip, Los Angeles Times, Monterey Peninsula Herald, Monterey Peninsula Review, Oakland Tribune, Palo Alto Times, Sacramento Bee, San Francisco Chronicle, San Francisco Examiner, San Jose Mercury and News; American Guild of Associated Artists, Carmel Music Society, Monterey County Symphony Association, Musicians' Union of Monterey County; radio stations KFAC, KKHI, KWAV; Sandra L. Skillicorn, Brigitta Wray, Arts Coordinating Council of the Monterey Peninsula, Carmel Business Association, Carmel Fire Department, Carmel Police Department, Carmel Board of Education and School of Adult Education, Monterey Peninsula College; the Carmel residents who have generously contributed housing to Festival participants; the hotels, motels and merchants of the area, with special thanks to Safeway Stores; the soloists and members of the Festival Chorus, Chorale and Orchestra, Malcolm Hamilton, the Festival Committee, the stage crew, staff and ushers — and to all who have worked to make the Carmel Bach Festival a continuing success.

TOWER MUSIC

Works of J. S. Bach, Gabrieli, Josquin des Pres, Obrecht, Pachelbel, Pezel, Reicha and other composers of the baroque era will be played by the Brass Choir, under the direction of RALPH LA CANNA, for approximately one-half hour before each concert.

Brass Choir: RALPH LA CANNA. CHARLES BUBB, JR., Trumpet; MAX MAZENKO, THOMAS REICHER, Horn; JACK BAYES, WILLIAM ERLENDSON, Trombone.



GARY SAGE

Since 1955 Gary Sage of Monterey has provided invaluable service in the tuning and maintenance of the keyboard instruments used in the Carmel Bach Festival. With his father, Lee Sage, he operates Sage Music Store in Seaside, a business that specializes in piano technology.

Music for young listeners

Monday, July 23

3 p.m. Concert/Sunset Theatre

FOR YOUNG LISTENERS

Don Juan, a Ballet — **C. W. Gluck (1714-1787)**

SANDOR SALGO, *Music Director*
JOHN PASQUALETTI, *Stage Director, Choreographer and Costume Designer*
THE PACIFIC BALLET

CAST:
ANDREW WOODD, JOHN LOSCHMAN,
FRED JOHNSTON, SUSAN ALLELUIA,
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FESTIVAL ORCHESTRA

(A repeat of the Saturday program)

Summer Music Workshops

The directors think their talents are better than ever, the clinicians think they are "great kids," and everyone thinks they sound like angels.

"They" are 17 student singers and 36 student instrumentalists of the Carmel Bach Festival-Lyceum of the Monterey Peninsula Summer Choral and Instrumental Workshops.

Eager and ready to work, the vocalists gathered at the Church of the Wayfarer from June 18 through June 29, and the players assembled in the Parish Hall at All Saints' Episcopal Church from June 25 through July 13.

The musicians have read and played and sung the scores of the same music which Maestro Salgo and the Festival Orchestra and Chorus are performing, as well as other challenging music shared with them by the directors and clinicians. Selected from Peninsula area applicants, the students were chosen in the spring of this year as results of audition-interviews which emphasized natural ability and talent, more than degree of advancement, and ability to benefit from this program.

Maestro Salgo, as supervising director, has spent time with both groups of young people, listening, inspiring, conducting.

Summer Choral and Instrumental Workshops are possible because of the generosity of the Monterey Jazz Festival, supporters of Lyceum-sponsored Summer Music Workshops since 1966, and of the Bing Crosby Youth Fund, making gifts to both the Bach Festival and the Lyceum for this summer music experience. The David and Lucile Packard Foundation of Palo Alto also contributed generously to this year's program.

Mrs. Priscilla Salgo, Director of the Bach Festival Chorale, has led her young charges through routines which have helped to build voice techniques, through private lessons and group instruction. Last year the Choral Workshop added another clinician and more students when the enthusiastic critique of the first session, conducted in 1971, showed much learning and sparkling results.

Mr. Fred Schlichting joined the Instrumental Workshop as conductor, marking seven years of summer work with Peninsula area students. He was first assigned by the American Symphony Orchestra League when the Lyceum summer music was affiliated with its Conductors' Workshop at Asilomar. He is Director of Music at Clover Park Schools near Tacoma, Washington.

The Lyceum of the Monterey Peninsula is a group of Peninsula area citizens who believe that gifted young people are a great, natural national resource. As predominantly lay persons, the Lyceum members believe that these mentally gifted students are entitled to the levels of education which will meet the great needs of their abilities, and which enable them to achieve the limits of their high potential.

During the school year, the Lyceum plans and offers seminars, tutorials, and workshops — all led by volunteer adults of the community — to enable students to pursue their interests in depth or to broaden those interests and knowledge beyond classroom limits.

Intended only to supplement, not to supplant, the regular educational curriculum, these programs are shared with administrators and counsellors of public, private and parochial schools of the Peninsula area. In turn, these educators nominate the gifted students who are enrolled in the seminars on the basis of their needs or interest.

Subjects of the programs range from a view of careers in psychology through the specialties of medicine, the physics of musical sounds, power sources for jet engines, to the operations and programming of computers.

As an organization of volunteers, the Lyceum is supported only by funds donated from the community, not by state or federal education funds. The Lyceum is recognized as a model of community response to an education crisis.

CARMEL BACH FESTIVAL, INC. and LYCEUM OF THE MONTEREY PENINSULA

SANDOR SALGO, *Executive Director*

SUMMER CHORAL WORKSHOP

June 18 - June 29

PRISCILLA SALGO, *Director*

Clinicians

CATERINA MICIELI, *Soprano;* GREGORY WAIT, *Tenor;* MARC D. CLEMENS, *Bass.*

Accompanist: ARLINE ARRIVEE

Students

Becky Adams, soprano
Richard Baldwin, bass
Baynes Bank, tenor
Joan Chandler, soprano
Steve Emlaw, bass
Connie Lorenz, alto
Kelly McKee, soprano
Yolanda Mitchell, soprano
Carole Moreland, soprano
Eleanor Morrice, soprano
Jim Robinson, bass
Debbie Rye, soprano
Debbie Salgo, soprano
Suzanne Scoville, alto
Ruth Su, soprano
Cynthia Taylor, soprano

SUMMER INSTRUMENTAL WORKSHOP

June 25 - July 13

FRED SCHLICHTING, *Director*

Clinicians

MARILYN ROBINSON SEVILLA, *Violin, Viola and Bass;* RUGGIERO PELOSI, *Violin;* JUDY PERETT, *Cello;* WENDY BUFFUM AHSEF, *Flute and Woodwinds;* WILLIAM ERLENDSON, *Brass.*

Students

Jessica Andrus, cello
Cheryl Ann Brown, flute
David Camp, flute
George Chu, viola
Carla Cassani, violin
David Dally, violin
Jackie Davis, flute
Melody Fields, violin
Mark Eshoff, trumpet
Susan Gaines, clarinet
Liz Gaver, violin
Nancy Hancock, cello
John Hayhurst, violin
Jay Hull, French horn
Jim M. Irwin, trumpet
Susan Johnson, flute
Martha Jones, cello
Tricia Kelley, violin
Landa Kay Lade, violin
Ben Leto, violin
Margaret Martin, cello
Julie Matsumune, violin
Mimi Matsumune, violin
Bonnie Jean Mills, violin
Mary Ann Moy, clarinet
Tadd Ottman, bassoon
Lisa Palmer, flute
John Schlichting, cello
Kyung W. Shin, violin
Doug Spiegl, cello
Mary Margaret Stanley, violin
Theresa Thomas, violin
Alexandra Titus, cello
Liz Todd, flute
Anton Uhle, string bass
Pamela Verduin, flute

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Historical Instruments

Played in the Carmel Bach Festival

Artists appearing on the programs of the Carmel Bach Festival perform on a number of historical instruments, some constructed by early instrument makers; others, modern reproductions. The following descriptions have been provided by the artists who play these instruments and whose names appear in the corresponding entries.

BAROQUE ORGAN (Bethlehem Lutheran Church, Monterey). Laukhuff organ, made in West Germany to specifications drawn by John West of San Francisco and Prof. Gehrke of Concordia College, Oakland.

A "tracker" or mechanical action organ on which the player's fingers directly cause the pipes to speak by means of long, thin rods (trackers) connecting the keyboards and pipes. The only electrical requirement is the current to the blower. There are 22 stops and 30 ranks of pipes, some of copper, some of combined tin and lead, some of wood.

BARYTON (Sally Kell). Modern reproduction after Kampl by Wolfgang Übel, Celle, Germany, 1971.

The baryton (It., viola di bordone), known in various forms as long ago as the 16th century, is basically a viol with wire strings running underneath the bowed strings which vibrate in sympathy (like the viola d'amore) but which are also plucked with the left thumb.

CELLO (Sally Kell). Caressa et Francaix, Paris, 1919.

CONTRABASS (Richard T. Andrews). Made by Durant in Paris, 1797.

HARPSICHORD (Malcolm Hamilton). Built by Wittmayer, Bavaria, Germany, 1962, designed according to the specifications of Bach's own harpsichord, with two manuals; two 8′, one 4′, one 16′, two lute stops (8′ and 16′).

HARPSICHORD (Bess Karp, Malcolm Hamilton). Modern instrument, made by Neupert, Nürnberg, Germany.

Two manuals; two 8′, one 4′ and one lute stop. Property of the Carmel Bach Festival; anonymous donor.

HARPSICHORD (Bess Karp). Modern instrument, made by Wittmayer, Gartenburg, Germany.

One manual; one 8′, one 4′, one lute stop. Property of the Carmel Bach Festival; bequeathed by Mrs. Helen Fuller.

OBOE D'AMORE (Raymond Dusté). Modern reproduction by Loreé, Paris, France.

A mezzo-soprano instrument with a pear-shaped bell.

OBOE D'AMORE (Jean Stevens). Modern reproduction by Marigaux, France.

ORGANO DI LEGNO (Kenneth Ahrens). Designed and constructed by Otto Rindlisbacher, Zürich, Switzerland. Property of the Carmel Bach Festival; gift of Emile Norman and Brooks Clement.

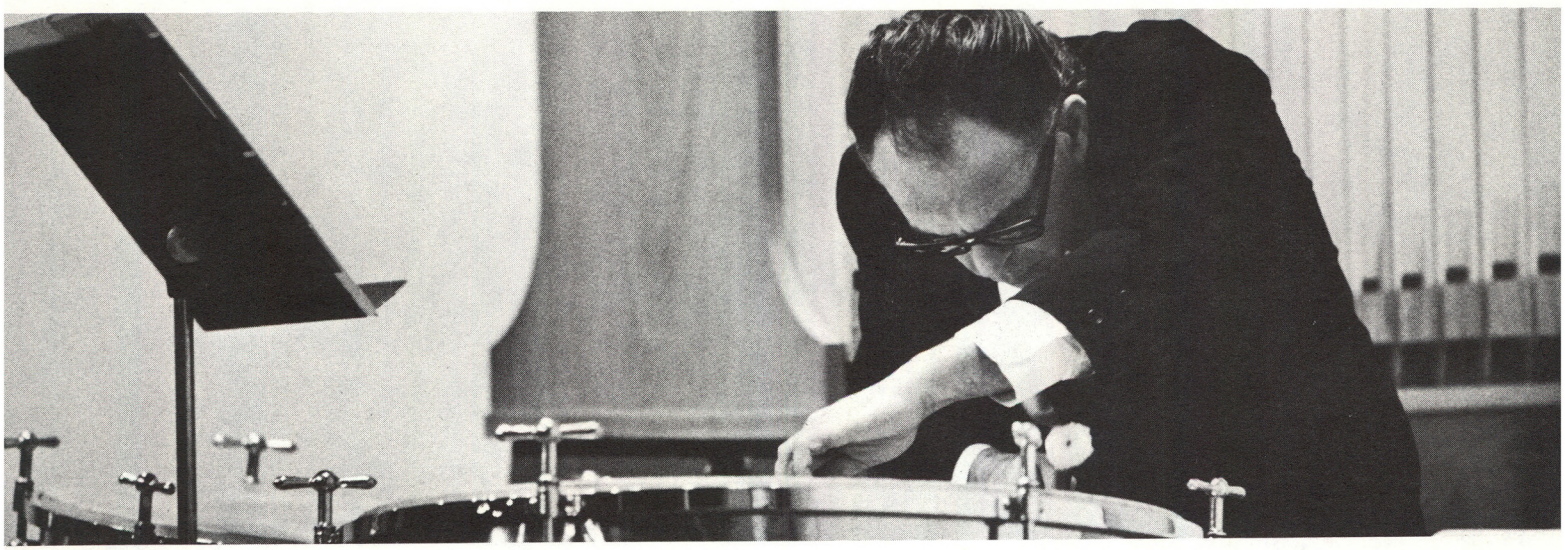
"Organo di legno" or "wooden organ" is the term used during the 16th and 17th centuries to designate a small organ with flute pipes; it is distinct from the "regal," a small reed organ. The Rindlisbacher organ used in the Festival is a tracker action instrument with a keyboard of 54 notes and a pedal board of 30 notes. Each note of the keyboard sounds its own pipe, and the notes of the pedal board bull down the keys of the manual throug hits own trackers. There are three stops: Gedacht 8, Rohrflote 4, and Principal 2. The two lower octaves of the Gedacht 8 are constructed of wood; all of the remaining pipes are of tin.

VIOLA (Thomas Hall). Northern Italian 18th century instrument, made by J. B. Zanoli.

VIOLA DA GAMBA (Sally Kell). Modern reproduction by Zeitner, Berlin, Germany, 1967.

VIOLIN (Christiane Edinger). A. & H. Amati, 1623.

VIOLIN (Rosemary Waller). Joannes Baptista Gabrieli, Florence, Italy, 1763.



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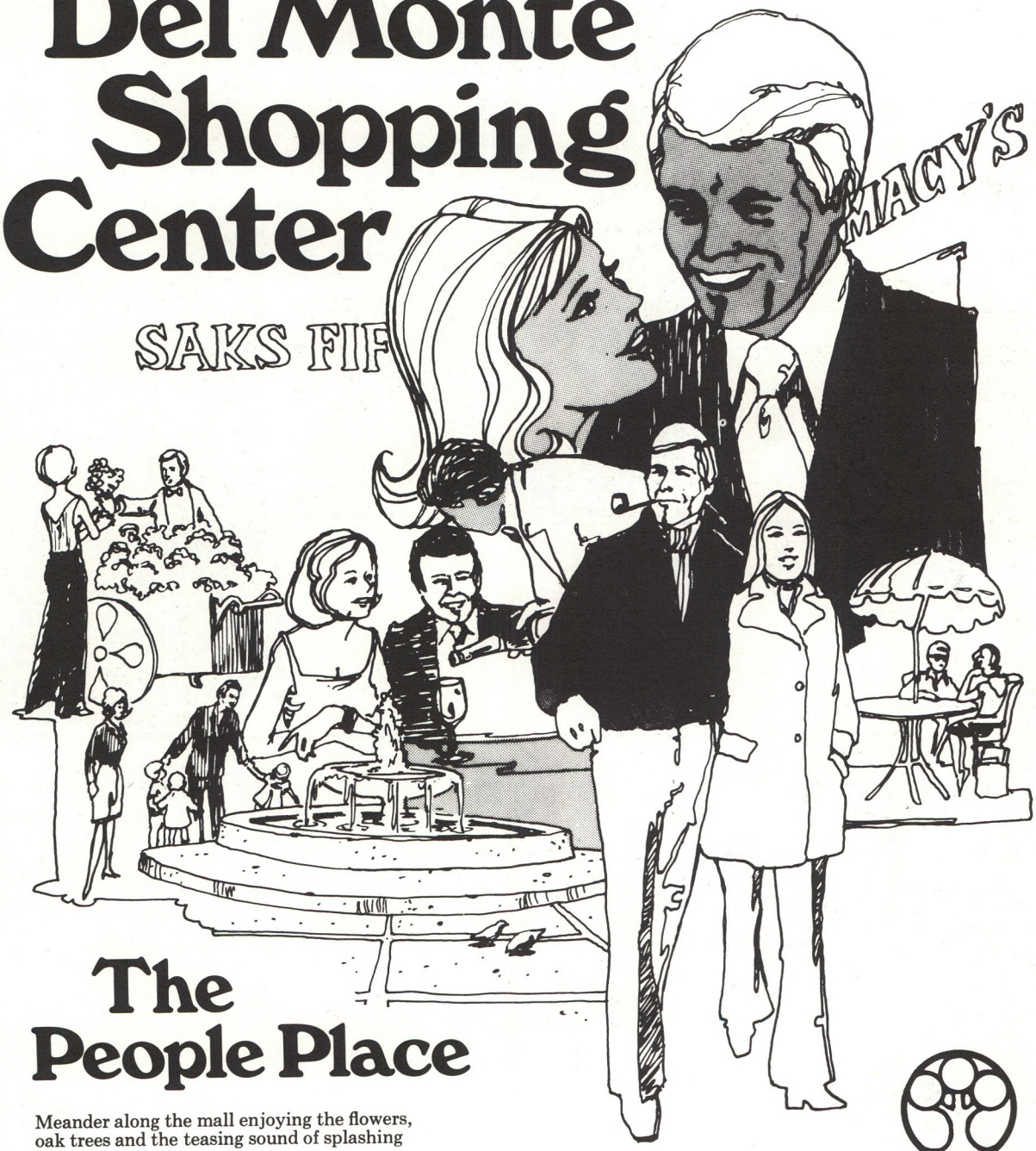

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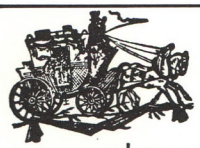
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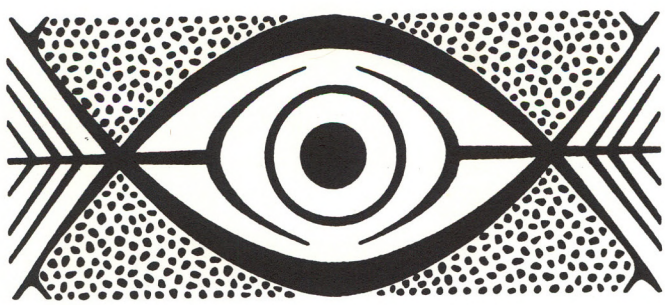
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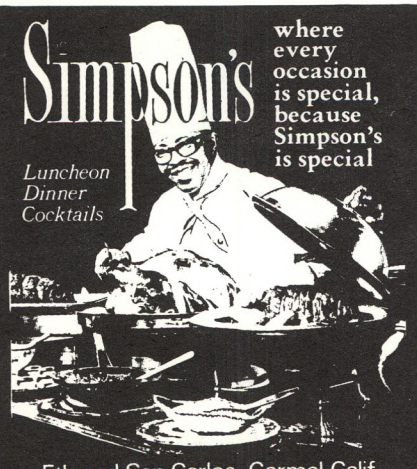

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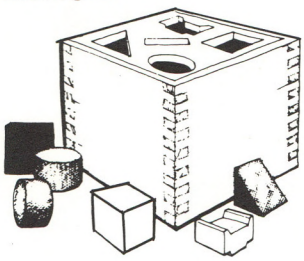
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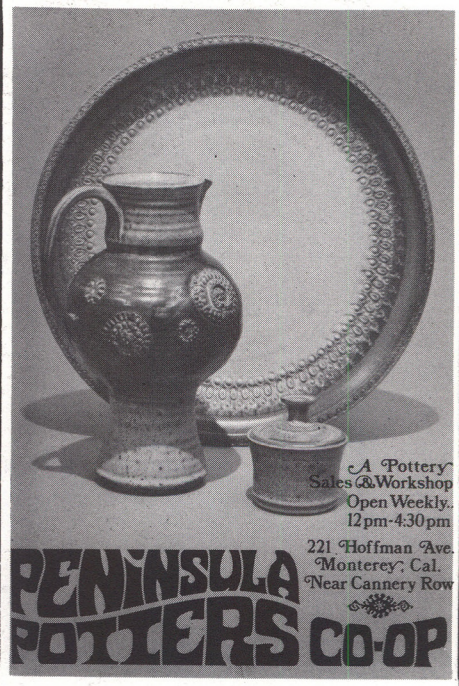
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